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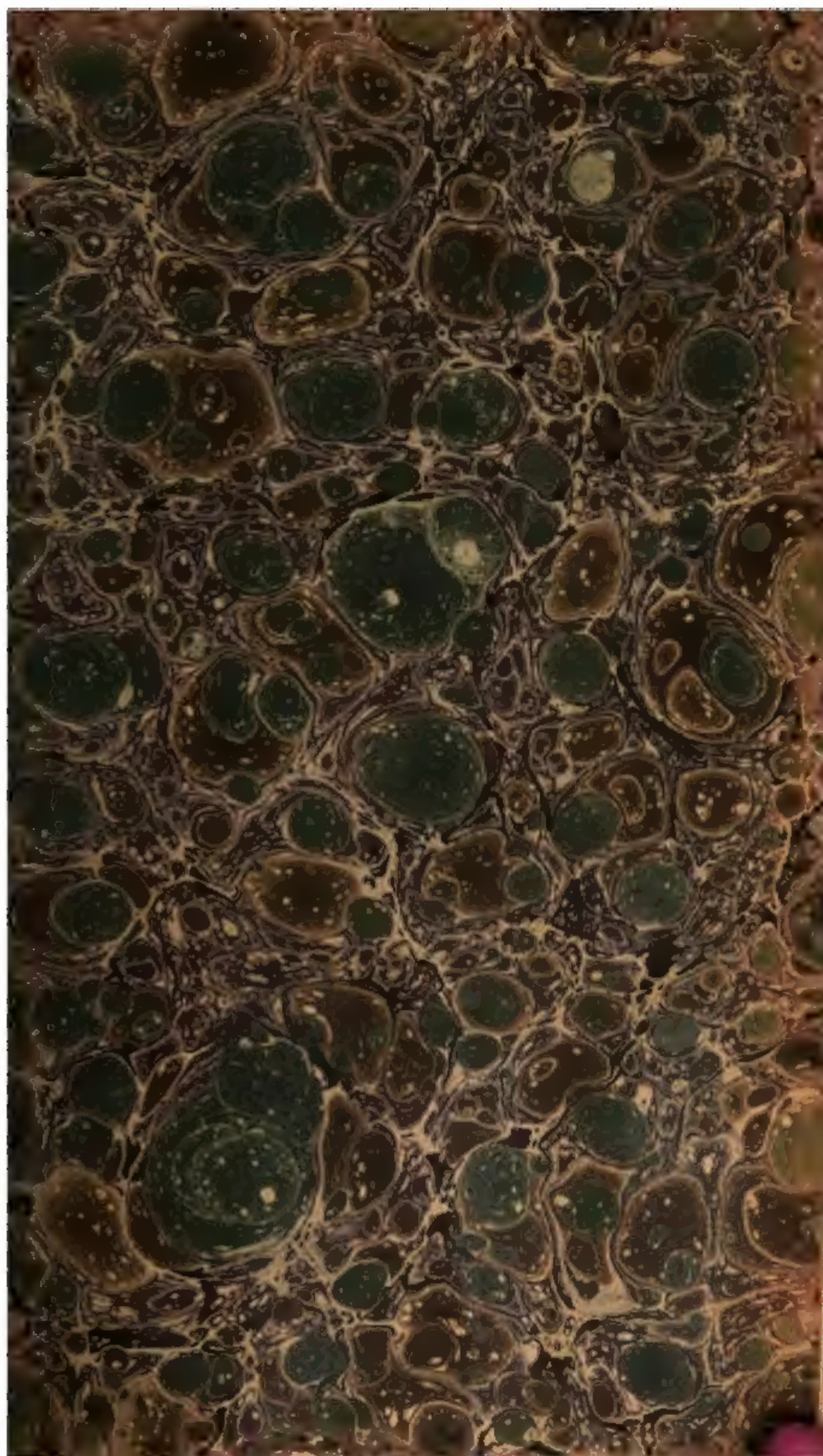
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**A BIBLIOMANIAC:**  
 OR,  
***CENTO OF NOTES AND REMINISCENCES***  
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**BOOKS.**



By **WILLIAM DAVIS,**  
 Author of "The Olio of Bibliographical and Literary Anecdotes  
 and Memoranda."



**London:**

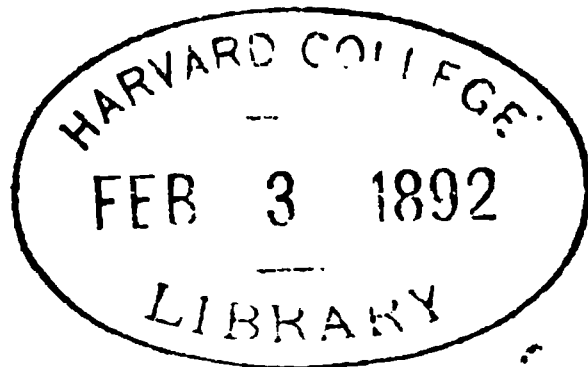
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## PREFACE.

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THE following Work is neither a Satire like Swift's "Gulliver's Travels," nor a pure *Voyage Imaginaire* like that of our Flying Friend, Peter Wilkins ; but a Journey, which, although short in its result, has been somewhat longer in the performance than might seem consonant to modern ideas of quick travelling ; and, if it partake in no slight degree of the dust and dullness usually attendant on the Bibliomaniac's road, let us hope that the showers of Spring may have imparted some of their freshness to a few favoured spots, and rendered the account of this Journey, if not very entertaining, at least endurable from its presumed utility ;—and the Author's aim will be amply achieved, if what Warton says of Archbishop Parker's Psalter, be also said of this Journey, "*that it may be deemed a fortunate acquisition to those capricious Students who labour to collect a Library of Rarities.*"



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**“ There is a kind of Physiognomy in the Titles of Books no less than in the Faces of Men, by which a skilful observer will as well know what to expect from the one as the other.”**

***Butler's Remains.***

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# JOURNEY

ROUND

## A Bibliomaniac's Library.

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*Ars Memorandi, Notabilis per Figuras Evangelistarum, vel Memoriale Quatuor Evangelistarum.—Small Folio.—Method of Learning by heart the Four Evangelists.*

The earliest *Memoria Technica* extant, and among the first Books of Images with the text,\* as well as one of the earliest specimens of wooden block printing.

At Talleyrand's Sale in 1816, a copy sold for 36*l.* 15*s.*

Described by Heinekin, "*Idée des Estampes*," p. 394. &c. and in "*Bibliotheca Spenceriana*," by Dibdin. Heinekin has not ventured to assign its date. Mr. Dibdin thinks 1430; and Horne, in his "*Bibliography*," seems to coincide with this date being given it.

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\* Being only preceded by *Der Entkrist*—Of Antichrist, small folio; and "*The Fifteen Signs which Precede the Last Judgment*"—both in German.



***Speculum Humanæ Salvationis. Small Folio. Editio Primæ vetustatis, tentamen artis impressoria.***—Without place or date. Supposed to have been printed between the years 1440 and 1457.

This first edition of the *Speculum* must be considered as the most interesting and curious of books. Guttenburg, the printer, evidently became acquainted with moveable types during its progress, as about one third of the Book is printed in characters cut on wooden blocks, and the remainder with rude moveable types.

This work consists of sixty-three leaves, printed only on one side. The five first contain a Latin Preface, and the others each represent a wood engraving in vignette form, with historical events, taken from the Bible, and enclosed between architectural gothic borders, with explanatory inscriptions.

Heinekin, p. 134, gives a detailed list of these vignettes.

There are two editions of this Latin *Speculum*, which are nearly of equal rarity and value.

The first is the one, where the text of the Cuts 1, 2, 4, 11, 13, 14, 16, 17, 21, 22, 26, 27, 46, and 55, is printed on wooden blocks, whilst the text of the Preface and of the remainder of the Cuts, is printed with moveable types.

In the second edition, the whole of the text is executed with moveable types. A fac simile of the last plate of the 2nd. edition, will be found in Heinekin, p. 443.

At the Sale of the Merly Library, 1813, a copy of the first edition sold for 315*l.* and also a copy of the Flemish edition for 252*l.* which latter is now in Earl Spencer's collection.

T. H. Horne, in his "Introduction to Bibliography," Appendix XI. has given a fac simile of the first plate, traced from Mr. Willett's Copy.

---

*Biblia Sacra, Latine Vulgata.*—2 vols. folio.—Moguntiae.

This first edition of the Bible, and probably the first work printed with metal types, 'according to Heinekin, ("Idée," p. 260,) made its appearance between 1450 and 1452: that it was begun in 1450 by Gutenberg seems to be agreed on all sides:—1455 is the date usually assigned by bibliographers as the period of its publication.

"It is only necessary to see this first Essay," says Heinekin, "to be convinced of the amazing pains and expence which must have attended so arduous an undertaking."

The entire work (according to Lichtenberger) consists of 641 leaves, divided into two very large volumes, folio, having neither title-page, signatures, nor catch-words: the initial letters of the different books and chapters, are not printed, but painted by the illuminators, in order, as is conjectured, (*De Bure Bibliographie*, No. 25, p. 38,) the more readily to vend them as manuscripts.

There are copies in the Bodleian Library, King's Library, and in those of Earl Spencer, Sir M. Sykes, Mr. G. Nicol, and the Royal Library at Paris. Those of Mr. G. Nicol, and one of the copies in the French Royal Library are on vellum, as also the Hon. T. Grenville's copy, purchased recently at the sale of the M'Carthy Library.

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*Psalmorum Codex, Latine.*—Folio. Moguntiae. J. Fust et P. Schoiffer, 1457.—Printed on vellum.

This is a book of excessive rarity—the first book, and supposed (until the discovery of Pope Nicholas's *Literæ Indulgentiarum*) to have been the first article printed with a date affixed. BARON HEINEKIN, in his *Idée Générale d'une Collection Complète d'Estampes*, &c. 8vo. 1771, has most amply described it, and given specimens of its beautiful initial letters and typographical execution, the former of the size of the original, the latter in small. Of five different copies, known to and described by Heinekin, the one in the Imperial Library at Vienna he considered as matchless, and I believe, notwithstanding other copies have been since discovered and described, it still retains the same character.

There is a very superb copy, in the finest possible preservation, in the King's Library, procured for his Majesty George the Third, from the Library of the University of Gottingen. It is sumptuously bound in purple velvet, with embossed gold corners and clasps; the title, royal crown, and cypher, in solid gold, are impressed on the sides; and it has a blue morocco case, in which it is preserved. Four hundred pounds were given for this Book, and the binding cost about two hundred pounds more.\*

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In "Bibliotheca Spenceriana," Vol. i. p. 107, a fac simile of the first letter of this noble Psalter is given, coloured exactly after the original, whereas, Heinekin's, p. 264, and Horne's, in the "Introduction to Bibliography," Vol. i. p. 251, are in black only. Heinekin says, that in the first Bible, 1450 or 1452, no trace of engraving is to be found; but, in this Psalter is shown most completely, the skill attained by the artists on wood of that period, and the use made of them in printing.



Fournier, in his *Dictionnaire de Bibliographie*, says—  
“ Nous ne serions point surpris qu'un exemplaire de ce livre s'il se presentait en vente publique, fût adjugé à 15 ou 20,000 livres.”

---

*Psalmorum Codex, Latine, 1459.*

The edition of 1459, although of the same size, and by the same printers, differs in some respects; and I must refer to Horne's “ Introduction to Bibliography,” for a list of the authorities where these variations have been quoted. It is nearly as great a rarity as the preceding edition, being printed with the same characters. According to Dibdin, in his “ Bibliotheca Spenceriana,” Vol. i. p. 117, “ What may give this second impression some additional value in the estimation of the curious is, that it contains the first printed text of the *Athanasian Creed*.”

A copy of this second impression, at the sale of the Merly Library in 1813, sold for 63*l*.

Meerman and his Translator, Jansen, appear to be greatly in error, when the latter says—“ *Ces deux Editions ont été faites avec des lettres gravées, et non avec des caractères de fonte, ainsi qu'il est mal dit dans le Dictionnaire de Moreri, article Imprimerie; et même avec des Majuscules dans la manière des Missals Romains. Dans la première qui ressemble à la seconde, il y a 288 Capitales, parfaitement sculptées et imprimées en différentes couleurs.*”

*De l'Invention de l'Imprimerie*, 8vo. 1809. p. 10.

*Joannis de Janua, Summa, quæ vocatur Catholicon.* Folio. 2 tom. Moguntiaë. (Fust et Schoyffer.) 1460.

This was one of the first productions of the press, after the invention of printing; and, according to Mr. Dibdin, the fourth book printed with a date. John Balbus, or John of Genoa, a Dominican, was the author of this ancient Lexicon, and bestowed many years' labour in its compilation. Copies on vellum exist, but are extremely rare. A copy of this kind is in the library of the Right Hon. T. Grenville, formerly belonging to the Duke de la Valliere, and purchased by its present possessor, at the sale of the M'Carthy Library.

At the sale of Dr. Mead's Collection, 1754 and 1755, a copy was sold for 45*l.* 18*s.* and purchased for the King of France, who sent over a commission of 150*l.*

R. Willett, Esq. bought West's copy in 1773 for 35*l.* 3*s.* 6*d.* and at the sale of the Merly Library in 1813, the same copy sold for 60*l.* 18*s.*

Four or five other copies have been sold in different collections within the last six years, most of which have brought from fifty to sixty guineas each.

*Appianus de Bellus Civilibus Latine Regii.* Folio. 1468.

Said not to have been noticed by any bibliographer.—A copy was purchased by Mr. Heber, at the sale of the Rev. B. Heath, 1810, for 2*l.* 9*s.*

**Caxton (Wyllyam) *Recuyell of the Historyes of Troye*, by  
*Baoul le Feure*. Folio. Colen. 1471.**

The first book printed in the English language.

The Duke of Devonshire possesses a copy, purchased from the Roxburghe Collection for 1060*l.* 18*s.* which originally belonged to Elizabeth Gray, Queen of Edward the Fourth.

A copy sold in West's Sale, 1773, for 32*l.* 11*s.* an imperfect copy sold at Lloyd's Sale in 1816, for 126*l.*

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***Bartholomæus de Proprietatibus Rerum*. Translated into  
English and printed by Wynkin de Worde. Folio.  
1482.**

The first book printed on paper made in England.

This is a General History of Nature, composed in Latin by Bartholomew Glanville, an English Minorite or Franciscan, of the family of the Earls of Suffolk. He flourished about the year 1360, and appears to have been the Pliny of his time. The English version was made by John Trevisa, a Cornish man, and Vicar of Barkley in Gloucestershire.\*

At the Duke of Roxburgh's in 1812, a copy sold for 70*l.* 7*s.* An imperfect copy at the Sale of Stanesby Alchorne, Esq. in 1813, sold to the Duke of Devonshire for 13*l.* 13*s.*

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\* See Douce's "Illustrations of Shakspeare," Vol. ii. p. 278. and Clarke's "Repertorium Bibliographicum," pp. 195 and 533.

*Breydenbach (Bern. de) Peregrinatio in Montem Syon et Civitatem Hierusalem.* Folio. Moguntiae. Erh. Renwich. 1486. First Edition.\*

This Rare Account of Travels of the Religious to the Holy Land, is perhaps the first printed Book of Travels existing, and is adorned with very remarkable Maps and Views. The View of Venice is more than five feet long, and the Map of the Holy Land is more than three feet long, besides many others equally curious. A copy on vellum sold at West's Sale in 1773, for 15*l.* 15*s.* Copies on paper have usually sold at from 2*l.* 12*s.* 6*d.* to 3*l.* 13*s.* 6*d.* Mr. Townley's Copy, I observe, sold for 12*l.*

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*Idem Opus.* Folio. Per P. Drach. 1490.

Mr. Roscoe's copy of this edition sold for 15*l.* 5*s.* whilst in a bookseller's catalogue (Priestley's) the same edition was marked but 3*l.* 13*s.* 6*d.*

There is a Flemish translation of the above book, folio, 1488, as also a French ditto, folio, 1489.

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*Homeri Batrachomyomachia.* gr. 4to.—Venet. Leon. Cre-tensis. 1486.

At Askew's Sale, 1775, a copy of this very rare Book sold for 14*l.* 14*s.* and in 1818, a duplicate from the British Museum sold for 10*l.* 10*s.* At the Pinelli Sale, 1789, a copy of this edition, and another edition, (Gr. et Lat.)

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\* Vide in Bib. Harl. iii. 3213. A copy on vellum, and a full account of the Book. Also, "Bibliotheca Spenceriana," Vol. iii. p. 216.



without any indication of date or printer, but conjectured to be still earlier, and consisting of only twenty-six leaves, 4to. sold together for 27*l.* 16*s.* 6*d.*

Maittaire edited in 1721, a fac simile of this very rare Book:—204 copies only were printed; of these 195 were subscribed for, at half-a-guinea in sheets; eight were reserved by the Editor for himself; and only one single copy remained for public sale.

---

*Life of a Virgyn cally'd Petronylla, whom Erle Flaccus desired to his Wyf.* 18mo. Emprynted by Pynson.

A very rare Poetical Tract, consisting only of *three* leaves, 18mo. and which at Townley's Sale in 1814, was sold for the very moderate sum of *six guineas*, or two guineas per leaf, to Messrs. Longman and Co.

M. Heber bought a copy at Horne Tooke's Sale in 1813, for the sum of *six pounds*, two shillings, and sixpence.

---

*Biblia Sacra Polyglotta, veteris et Novi Testamenti; Hebraice, Chaldaice, Græce, &c. cum tribus interpretationibus Latinis; de mandato ac sumptibus Cardinalis D. F. Francisci Ximenes de Cisneros.* 6 vols. folio. Compluti, Arn. Guill. de Brocario. 1514, 1515, 1517.

The Hebrew Chaldaic Lexicon in the the sixth volume is often wanting.—Six hundred copies were printed of this costly Polyglott Bible.

A copy sold in the Merly Collection for 63*l.*

Mr. Roscoe's copy, 5 vols. (*wanting the Lexicon*) brought 35*l.* 14*s.*

But, perhaps the greatest rarities in the book world, are the copies printed on vellum, only three or four of which are known to exist: one was in the Royal Library at Madrid, another at Turin, and the third (said to have been Cardinal Ximenes' own copy) sold at the Pinell Sale, to Count M'Carthy for 483*l.* and at the sale of Count M'Carthy's Library, it was purchased by G. Hibbert, Esq. for the sum of *sixteen thousand one hundred francs*, and now enriches his Library at Clapham, Surrey, a treasure in itself.

---

*A Goodly Prymer in Englyshe, newly corrected and printed with certayne Godly Meditations and Prayers added to the same, very necessarie and profitable for all them that ryghte assuredly understand not the Latine and Greeke tongue.—Imprynted on Vellum, in red and black Types, with emblematical Frontispiece from a Wood-Cut.—By John Byddell. 1535.*

“ This Prymer (printed on the 16th day of June, 1535) is the earliest or first English one I ever saw, or indeed ever heard of, in any public or private library in this kingdom. The Rev. Mr. John Lewis, (Minister of Margate) who examined much into, and made great inquiries after, antiquities of this kind, often declared it to be the earliest English one he ever saw or discovered: he supposed the author to be George Joy, whom Fox, in his “ Acts,” &c. p. 4340, col. 2. edit. 1st. cavils much against, for not paying due homage, &c. to Sayntes and Our Lady,” &c.

*MS. Note of John White.*

At G. Mason's Sale, 1798, a copy sold for 8*l.* 18*s.* 6*d.*

---

*The Dialogues of Creatures Moralized.—bl. letter, with wood cuts. 4to. and they be to sell upon Powly's Church Yard.*

It is presumed, according to "Bibliotheca Steevensiana," where this book sold for 4*l.* 14*s.* 6*d.* that this was the first English edition, and printed, if not translated, by John Bastell.

At the Duke of Roxburgh's Sale, 1812, a copy sold for 15*l.* 15*s.* probably the same copy, both being described as bound in morocco.

---

*Foxe (John) Acts and Monuments of these Latter and Peryllous Days touching Matters of the Church.—bl. letter. folio. 1st. edition. 1563.—Ditto, 2 vols. folio. 1583.—Ditto, 3 vols. folio. 1684.*

The early editions of this History of Martyrdom in England contain numerous wood-cuts; in some of which are real portraits. Sir John Harrington tells us, that when Bishop Bonner was shown his portrait (whipping Thomas Henshawe) in the Book of Martyrs, on purpose to vex him, he laughed at it, saying—"A vengeance on the fool, how could he get my picture drawn so right?"

This book was ordered by Queen Elizabeth, to be placed in the Common Halls of Archbishops, &c. &c. for the use of the common people, who looked upon it with a veneration next to the Scriptures themselves.

The first edition is one of the rarest books in our language.

A large paper copy of the edition of 1684, 3 vols. folio, sold among Mr. Willett's books for 7*l.* 7*s.*

---

*The Whole Psalter translated into English Metre, which containeth an hundreth and fifty Psalms.*—Imprinted by John Daye. (1567.)

(*By Archbishop Matthew Parker.*)

There are two copies of this anonymous version in the Bodleian Library, Oxford; in the printed catalogue of which, this Psalter is erroneously attributed to John Keeper, an obscure Poet. There are also copies in the Canterbury Cathedral Library, and in the Collection of the Hon. T. Grenville. Dr. Farmer's copy sold for 3*l.* 6*s.*

It is so scarce, that Mr. Strype tells us he could never get sight of it;\* and Warton, in his "History of English Poetry," points it out as a great rarity, adding, "*It certainly would be deemed a fortunate acquisition to those capricious Students, who labour to collect a library of rarities.*†"

Its rarity is conjectured to arise from the circumstance of only a few copies having been given away to the nobility by the Archbishop's wife Margaret, to whom Fuller, in his "Church History," has given a very high character.

Parker, according to a scarce tract in the possession of Mr. Todd,‡ (said by Mr. Parke, in his edition of *Nugæ Antiquæ*, to be of a libellous tendency) lost all his livings, on account of his marriage, in the 2nd. year of Queen

\* See Master's Hist. of C. C. C. C.

† Hist. of Eng. Poetry, Vol. iii. p. 186.

‡ "HISTRIOLA, a little Storje of the Actes and Life of Matthem, Archbishoppe of Canterbury," dated 1574.


Mary's reign. But, according to Harrington, "being now made Archbishop of Canterbury, dissembled not his marriage, as Cranmer, in Henry VIII.<sup>th</sup> time, was forced to doe; which, because some have taken occasion to note with too black inke, to exclude him from the reputation of a rubricated martyr; and have cyted the testimony of his sonn's widdow, yet living, that she was carryed in a trunke, and by misfortune almost styfled, by being set by an ignorant porter with her head downward, (which talke goes very currant among Papists;) I can truly affirme that this is a meer fiction, for I have examined the gentlewoman herself, (being of kin to my wife, and a Rogers by name) and she hath sworne to me, she never reported nor ever herself heard of anie such misfortune."



But now, though this Archbishop (Parker) dissembled not his marriage, yet Q. Elizabeth would not dissemble her dislike of it. For whereas it pleased her often to come to his house, in respect of her favour to him that had beene her mother's chaplayn, being once above the rest greatlie feasted, at her parting from thence, the Archbishop and his wife being together, she gave him very special thanks, with gracious and honourable tearms, and then looking on his wife, ' And you, (saith she) *Madam* I may not call you, and *Mistris* I am ashamed to call you, so I know not what to call you, but yet I doe thanke you.' " §


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§ For further details, see Lort's Observations on Warton's Account, in "Gentleman's Magazine," 1781, p. 566; Clarke's Account of the Bodleian Library, p. 86; and Harrington's *Nugæ Antiquæ*, Vol. ii. p. 13.



***Skelton (Master J.) Merie Tales.—bl. let. 12mo. Lond.***   
*Imp. by Thomas Colwell. (no date.)*

See Campbell's Essay on English Poetry, Vol. i. p. 101,  1,  
 for account of this author and his demerits, which seem   
 not inconsiderable for his age.

In a note, Mr. Steevens, at whose sale this book brought  at  
 5*l.* 15*s.* 6*d.* says, he never saw another copy.

***Skelton's (J.) Pithy, Pleasaunt, and Profitable Workes.***   
 12mo. 1568.

Roxburghe, 1812, 32*l.* 11*s.*

Strettell, 1820, 16*l.* 5*s.* 6*d.*

***A Ryghte Delectable Traytise upon a Goodly Garlande, or  
 Chaplet of Laurell, by Maister Skelton, Poet Laureate.***  
 4to. bl. lett. Imprynted by Richard Faukes. 1523.

Bought at the Pearson Sale, 1788, for 7*l.* 17*s.* 6*d.* it is  
 now in the King's Collection, and presumed to be unique.

This rare volume, one of the scarcest in the English  
 language, has the author's portrait at full-length on the  
 back of the title, with a branch of laurel in his hand.\*

Skelton, who was Poet Laureate to Oxford University,  
 and Tutor to Prince Henry, afterwards Henry VIII. was  
 a determined enemy to Cardinal Wolsey; his remarkable  
 boldness, in singly daring, in his poetical character, to

\* See *Bibliotheca Pearsoniana*, 2421.

~~Attack~~ the Cardinal's imperious manner at the Council Board, is shown as a remarkable coincidence by Neve, in his *Cursory Remarks on English Poets*. The fifteenth article of the charges against the Cardinal, by the Parliament of 1529, being precisely the same, only divested of rhyme:—

“ Then in the Chamber of Stars,  
 “ All matters there he mars;  
 “ Clapping his rod on the board,  
 “ No man dare speak a word;  
 “ For he hath all the saying,  
 “ Without any renaying.  
 “ He rolleth in his records,  
 “ He sayeth, how say ye, my Lords,  
 “ Is not my reason good?  
 “ Good even, good Robin Hood.  
 “ Some say, Yes, and some  
 “ Sit still, as they were dumb.”

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*Parkeri (Mat.) de Antiquitate Ecclesie Britannicæ. Fol.*  
 John Day. 1572.

(See West's Catalogue, 1773, No. 3936.)

Of this edition, only twenty-five copies are said to have been printed, and very few are extant in a complete state. Indeed, Dr. Drake, who printed an augmented edition of the same book in folio, 1729, asserts that he had consulted twenty-one different copies, and found most of them defective: some of them had not the Life of Augustine; and in others, the Life of Cardinal Pole, or that of Archbishop Parker, was not found.

An edition was also printed at Hanover in 1605, in folio.

A copy of the original edition sold at Dr. Rawlinson's Sale for 44*l.* and one at Mr. Bindley's for 45*l.* 3*s.*

There is an exceedingly curious and valuable copy of this book in the Archbishop's Library at Lambeth, enriched with MS. Notes and old deeds, with a Letter from Dr. Ducarel to Archbishop Secker, dated July 1758, giving a particular account of the ancient Cartæ, &c.

There is also a copy in the Eton College Library, *with Archbishop Parker's MS. Corrections of the Proof Sheets, in his own hand-writing*, Mr. Tutet's copy, complete, collated by Dr. Rawlinson, as well as by Dr. Drake for his new edition.

See Clarke's Repertorium, p. 103 and 139.

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*A Tragedye or Enterlude, manifesting the chefe promyses of God unto Man in all ages of the Olde Lawe from the fall of Adam to the Incarnacyon of the Lorde Jesus Christ. Compyled by Johan Bale, Anno Domini 1538. Black Letter, 4to. now first Imprynted by John Charlewood, Lond. 1577.*

G. Steevens, 1800, 12l. 15s.

Duke of Roxburghe, 1812, 12l.

This performance was reprinted in Dodley's Collection of Old Plays. A variety of information respecting the Author, (who was appointed Bishop of Ossory in 1553,) and his various works may be found in Reed and Jones's *Biographia Dramatica*, Vol. i. p. 17, &c. and also in Ames History of Printing.

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*Harvey's (Gabriel) Three Proper, Wittie, Familiar Letters between two Universitie Men, touching the Earthquake in April last, and our English Reformed Versifying. 4to. Bynneman. 1580.*

Strettell, 1820. 4l. 18s.

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*Harvey's (Gabriel) Letters and Sonnets. 4to. 1592.*

Saunders, 1818, 7l. 12s. 6d. Strettell, 1820. 7l. 10s.

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*Nash's (T.) Have with you to Saffron Walden, (Harvey's Residence;) or, Gabriel Harvey's Hunt is up. 4to. 1596.*

Reed, 5l. 12s. 6d.

The Archbishop of Canterbury's order, in 1599, for stopping the rival invectives of Nash and Harvey, commands, "That all Nash's Bookes and Dr. Harvey's Bookes, be taken wheresoever they may be found, and that none of the said Bookes be ever printed hereafter."

This circumstance, as Mr. D'Israeli observes, (*Calamities of Authors*, vol. ii. p. 18.) accounts for the excessive rarity of "Harvey's Foure Letters, 1592," and that literary scourge of Nash's, "Have with you to Saffron Walden," pamphlets now as costly as if they consisted of leaves of gold.

See Ritson's *Bibliog. Poet.* 1802, p. 284.

Gough's *Topography*, i. 358.

Beloe's *Anecdotes of Literature*, i. 260, and

*Repertorium Bibliographicum*, 283 and 646.

**Yates (James Servingman) *Castell of Courtesie, whereunto is adjoynd the Holde of Humilitie, with the Chariot of Chastitie therunto annexed. bl. lett. 4to. Lond. Impr. by John Wolfe. 1582.***

G. Steevens, 1800, 2*l.* 10*s.*

At Saunders's Sale-Room, 1818, 23*l.* 2*s.*

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**Southern's (John) *Pandora, the Musique of the Beauties of his Mistresse Diana. black letter. 4to. 1584.***

This rarity sold at King and Lochee's, Dec. 30th, 1807, for 12*l.* 12*s.*

It does not appear to exist in any of the principal libraries, private or public; or, it may be more correct to say, that I have not seen it mentioned in any account of them that I have looked into.

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**Webbe, or Weblee,\* (Will.) *Discourse of English Poetrie, together with the Author's Judgment touching the Reformation of our English Verse. bl. lett. 4to. Lond. Impr. by John Charlewood. 1586.***

Said to be unique. Sold at T. Pearson's, in 1788, for 3*l.* 5*s.* at G. Steevens's, 1800, for 8*l.* 8*s.* and at the Duke of Roxburghe's, 1812, for 64*l.*

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\* In Steevens's Catalogue, 1809, from which I have copied the Title of this Book, it is printed "*Weblee's Discourse.*"



***The Pleasaunt Historie of Lazarillo de Tormes, a Spaniard, wherein is contained his Marveilous Deedes and Life, drawen out of Spanish, by David Rowland of Anglesey. bl. lett. small 8vo. Lond. Impr. by Abell Jeffes, dwelling in the Forestrete without Crepellgate, nere Groub Streete. 1586.***

In G. Steevens's Library, a copy sold for 1l. 11s. 6d. in which was his MS. Note, where he says he never saw another copy. In Bindley's Sale, the same Book sold for 14l.

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**TAGLIACOZZI, Opera. 4to. Rome. 1591.**

**TALIACOTIUS (Gasp.) de Curtorum Chirurgia per Incisionem, lib. ii. Folio. Venetiis. 1597.**

“ This is a writer, who deserved a higher place in Mr. Shandy's Library, than any of those whom Sterne has ventured to mention; and he was the more entitled to notice, because his fame has been unjustly and unaccountably eclipsed.”\*

He had the misfortune, in D'Alembert's phrase, of being *trop instruit pour son siècle*.

The first part of the Book contains several chapters on the dignity of the face, and its different features; the fifth and sixth chapters, are bestowed upon the nose, and contain philosophy enough to have satiated Mr. Shandy himself.

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\* Dr. Ferriar's Illustrations of Sterne.

Dr. Ferriar seems clearly to have shewn this author to have been the original inventor and artist, who replaced to those who had been deprived of it, that ornament of the face—the Nose.

“ I have too high an opinion of the genius of the late MR. HUNTER, to suppose that he was indebted to Taliacotius for his observations on this subject. I believe they were really discoveries to him; but there can be no doubt that he was anticipated by the Italian author.”\*

Taliacotius came surprisingly near the present theory of the manner in which the union of living parts is effected. Had the true doctrine of the circulation of the blood been discovered in his time, he would have been deficient in nothing.

Samuel Butler, in his Hudibras, has shewn that he was acquainted with Taliacozzi's work, when in his famous simile, he alludes to it in his usual jocose manner—

“ So learned Taliacotius from  
“ The brawny part of Porter's bum,  
“ Cut supplemental Noses, which  
“ Would last as long as parent breech.”

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\* Dr. Ferriar's Illustrations, p. 113 to 124, give very copious details and extracts on this subject.

*Newes from Scotland, declaring the damnable Life of DR. FIAN, a notable Sorcerer, who was burned at Edenbrough in Januarie last, 1591, which Doctor was Register to the Devill, that sundrie times Preached at North Baricke Kirke to a number of notorious Witches. With Cuts. 4to. black letter. Published according to the Scottish Copie. Printed by William Wright.*

In Bibliotheca Steevensiana, 1800, No. 1791, a copy sold for 6l. 6s.; and, according to Mr. Steevens's MS. Note, he never saw another.

Pearson, 1788, 12s. 6d.

Brand, 1808, 6l.

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*Chute's (A.) Beautie Dishonoured, written under the title of Shore's Wife. 4to. Lond. Imprinted by J. Wolfe. 1593.*

"Of this Poem," says Mr. Steevens, (at whose Sale in 1800, it sold for 3l. 15s.) "I never saw another copy."

See *Bib. Steevensiana*, p. 45.

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*The Tragedie of Dido, Queen of Carthage. Played by the Children of her Maiestie's Chappell. Written by Christopher Marlowe, and Thomas Nash, Gent. 4to. Printed by the Widdowe Owin. Lond. 1594.*

Only two copies of this play are said to exist: one was purchased by Mr. Malone, at Dr. Wright's Sale in 1787, for 16l. 16s.; the other purchased by Mr. Reed for 1s. 6d.

and presented by him in Exchange to G. A. Steevens;—sold at the latter gentleman's sale for 17*l.* in the year 1800. But it appears that Mr. Reed did not lose by the Book he received in exchange, which was Harrison's Edition of Hollinshed's Chronicles. *black letter*. 2 vols. Folio. 1587, Major Peirson's copy; and which, at Reed's sale in 1817, produced his executors 23*l.* 10*s.*

Mr. Flackton, Bookseller, of Canterbury, is said to have sold a copy of "Dido" for two shillings.

The Marquis of Stafford possesses a copy of this rare play, in his collection at Ashridge.

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*Barnefield's (Richard) Affectionate Shepherd, containing the Complaint of Daphnis for the Love of Ganymede. 4to. 1594.*

Extremely rare: sold in Bibliotheca Reediana, No. 6685, for 15*l.* 10*s.*

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*G (eorge) P (eele)—*

**THE OLD WIVES' TALE, a Pleasaunt Conceited Comedie, played by the Queene's Majestie's Players. 4to. Impr. by John Danter. 1595.**

At Dr. Wright's sale in 1787, a copy sold for 5*l.* 7*s.* 6*d.* which I believe to be the one now in the Royal Library.—At G. Steevens's sale in 1800, the only other copy known,

was sold to Mr. Nicol for 12*l.*; and probably the same copy which Mr. Clarke, in his *Repertorium Bibliographicum*, has perhaps, from an error of the press, represented the Duke of Roxburghe as only having given 12*s.* for, and at whose sale in 1812, it brought 12*l.* 7*s.* The authors of the *Biographia Dramatica*, speaking of this Comedy, say, "Perhaps the reader will join with us in supposing that Milton had read this very scarce dramatic piece"—and go on to shew, from the similarity of incidents, &c. that his "Comus" probably derived his origin from it. The Rev. Mr. Todd, in his edition of Milton's Works, vol. vi. p. 222, also seems to think that Milton sketched his plan of "Comus" from this play. The names of some of the characters, as *Sacripant*, *Corebus*, &c. are adopted from the "*Orlando Furioso*."

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**Googe (*Barnabe*)** EGLOGS, EPHYTAPHES, and SONNETTES, newly written. bl. letter. small 8vo. Lond. Impr. by Tho. Colwell, for Raffe Newbery, dwelynge in Fleet Streete, a little above the Conduit, in the late Shop of Tho. Bartelet.

From Mr. G. Steevens's Catalogue, at whose sale in 1800, a copy sold at 10*l.* 15*s.* in which was a MS. Note by Mr. Steevens, where he says, "there is no scarcer book in the English language; and that Dr. Farmer, Messrs. T. Warton, and Isaac Reed, had never seen another copy."

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***Hackluyt's Voyages, 3 vols. in 2. Folio. 1598-9, 1600. Best Edition.***

The Voyage to Cadiz, which is often wanting, should be at the end of Vol. 1. beginning with p. 607 to 619 inclusive. This has been reprinted. To discover the original from the reprint, p. 607 should have eight paragraphs—in the reprint there are only seven, which are printed with a larger type. The original ends at p. 619, with a wood-cut, and a blank page after—the reprint ends with p. 620; but without the wood-cut, and no blank leaf.

At the sale of Dr. F. Bernard in 1698, this collection of voyages sold for 19s.!!! At G. Steevens's Sale in 1800, a copy sold for 7l.

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***Powell, (Tho.) The Passionate Poet, with a Description of the Thracian Ismarus, in Verse. 4to. Lond. Printed by Val. Simmes. 1601.***

“ N. B. No other copy of the above has been seen by Dr. Farmer, Mr. Steevens, Mr. Reed, or any other diligent collector.”

Note from Bibliotheca Steevensiana, Lot 1032, where it sold for 2l. 17s.

At the sale of John Woodhouse, Esq. 1803, I find a copy described, as in 8vo. or 12mo. with the same date, which inclines me to believe it the same copy—it sold here for 4l. 4s.



*Venus and Adonis, a Poem. By W. Shakspeare. 12mo. 1602.*

A copy of this rare Poem, originally Mr. Steevens's, at whose sale in 1800, it sold for 1*l.* 11*s.* 6*d.* then Mr. Bindley's, and which afterwards passed into the hands of Amos Strettell, Esq. was, at the sale of the latter gentleman's library in 1820, sold for 26*l.* 5*s.* Mr. Malone had a copy, which he bequeathed to the Bodleian Library. Mr. Heber also possesses a copy.

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*Shakspeare's (W.) Comedies, Histories, Tragedies, &c. Imprinted by Is. Jaggard and E. Blount. 1623. First Edition. Folio.*

Daly, 1792 .....	£30	14	3
Heathcote (title wanting).....	37	16	0
S. Ireland, 1801 .....	14	14	0
Duke of Roxburghe .....	100	0	0
Sebright, 1807, (title wanting)...	30	10	0
Stanley, 1813, (title reprint) ...	37	17	0
Sir P. Thompson, 1815 .....	41	0	0
Saunders's Sale-Room, Feb. 1818			
<i>a fine original copy of the first</i>			
<i>edition, in a genuine state .....</i>	121	16	0

The condition of so rare a Book as the first edition of Shakspeare, is a matter of no little importance to the lover of fine-conditioned and really important Books; the apparent difference in the prices for which the various copies before enumerated have sold, may therefore readily be accounted for.

*The Second Edition. Folio. 1632.*

*Third Edition. Folio. 1664.*

*Fourth Edition. Folio. 1685.*

The third edition is the most valuable of these editions, and a good copy nearly as valuable as the first edition.

Of the second edition, in folio, 1632, I find it recorded in Boswell's *Life of Johnson*, that it is adulterated in every page.

Some curious particulars respecting the various sums paid to the different Editors of Shakspeare, may be found in the *Gentleman's Magazine*.

The most considerable appear to be—

Alexander Pope .....	£217	12	0
Theobald .....	652	10	0
Warburton .....	500	0	0
Capell * .....	300	0	0
Dr. Johnson for the 1st. Edit....	375	0	0
—————2nd. Edit....	100	0	0

Of Johnson and Steevens's 4th. Edition, 15 vols. 8vo. 1793, *large paper*, on which paper only 25 were printed, one sold at Reed's for 29*l.* and a copy at Mr. Strettell's in 1820 for 10*l.* 5*s.* Ritson 1803 14*l.* 10*s.* Bindley 21*l.*

*The Portrait of Shakspeare by M. Droeshout, frontispiece to the title of the first folio Edition of Shakspeare*, served for all the four folio Editions; good or first impressions of this Portrait are valued by judges at about 5*l.* 5*s.* whilst inferior ones are scarcely worth One Guinea, as the lines have been crossed over the face, in order to give strength to the

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\* Mr. Capell spent a whole life on Shakspeare, and it is said that he transcribed the works of that illustrious Poet, ten times with his own hand!

impression; and Mr. Caulfield (a competent authority in these matters) says, the only way to discover the genuine state is, by observing the shading in the face to be expressed by single lines, without any crossing whatever.

Of Shakspeare it has been well and truly said—

“Each change of many-coloured life he drew,  
“Exhausted Worlds, and then imagined new:  
“Existence saw him spurn her bounded reign,  
“And panting time toil'd after him in vain.”

I may perhaps be excused for alluding to a projected Guide or Classed Index, to refresh the recollection of the admirers of Shakspeare, since the intended Publication is entirely abandoned. I had taken the Index to the Dublin Edition printed by Grierson, which had been collated with the original folio and quarto Editions as my ground-work, and had re-arranged and revised it under the following heads,—Section 1, Characters of Historical Persons. Section 2, Index of Manners, Passions, and their external Effects. Section 3, Of Fictitious Persons, with the characters ascribed to them. Section 4, Index of Thoughts and Sentiments. 5, Table of the most considerable Speeches. Section 6, part 1, Description of Places. Part 2, Description of Persons. Part 3, Description of Things, and Description of Times and Seasons, and lastly, an Index of Similes and Allusions.

I had afterwards to consider how I was to manage that this Index might be rendered generally available, and what edition to select for the purpose of reference, when, I tumbled upon the following passage in Dr. Samuel Johnson's Preface to his edition of Shakspeare, page 29, Vol. 1, 8vo. London, 1765, which completely set aside all my air-

drawn schemes on the subject, and I do not regret to say, caused me not only to alter my plan, but finally to abandon it altogether.

“It was said of *Euripides*, that every verse was a precept; and it may be said of *Shakspeare*, that from his works may be collected a system of civil and œconomical prudence. Yet his real power is not shown in the splendour of particular passages, but by the progress of the fable, and the tenour of his dialogue; and *he that tries to recommend him by select quotations, will succeed like the Pedant in Hierocles, who, when he offered his house to sale, carried a brick in his pocket as a specimen.*”

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*Cervantes Saavedra (Miguel de) Historia del Ingenioso Hidalgo Don Quixotte de la Mancha.—2 vols. 4to. 1605 and 1615.—First Edition of each Part.*

At Col. Stanley's sale in 1813, a copy bound in Russia sold for 42*l.* and at the same sale a copy of the second edition, 4to. En Madrid, 1608, sold for 12*l.* 12*s.* to the Duke of Devonshire.

The second edition is equally necessary to be possessed as the first by the curious bibliographer, on account of the alterations in it made by Cervantes himself.

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*La Misma. En Madrid. 4 vols. 4to.—Plates engraved by Carmona and others.—Ibarra, 1780.*

The celebrated Ibarra edition is so well known, that I need only refer to M. Paris's sale, 1791, where a copy sold for 16*l.* 16*s.* and Col. Stanley's, where a copy sold for 17*l.* 6*s.* 6*d.*

The earliest English translation is by Shelton, 4to. 2 Parts, 1620, which at Hunter's sale (1813) sold for 5*l.* 7*s.* 6*d.*

Jarvis and Smollett's translations are well known. The first edition of the former, 2 vols. 4to. 1742, was sold in Bibliotheca Lansdowniana for 7*l.*; and the first edition of the latter, 2 vols. 4to. 1755, at the same sale for 7*l.* 10*s.*

It may not perhaps be considered irrelevant, to notice a translation by Peter Anthony Motteux, whom I find described by Lempriere as a French writer, born in Normandy, 1660; and who, at the revocation of the Edict of Nantes, came to England, where he became a merchant, and translated Don Quixote; lived a disorderly life, and died 1718. Tytler, in his Essay upon the Principles of Translation, says, "That the Translation published by Motteux, bears in the title-page that it is the work of several hands; but, as of these Mr. Motteux was the principal, and revised and corrected the parts that were translated by others, which indeed we have no means of discriminating from his own, he can only speak of him in the comparison which he has made, as author of the whole work." In this comparison Tytler gives the preference, with great reason, to Motteux. Now Motteux, though he has frequently assumed too great a license both in adding to and retrenching from the ideas of his original, has, upon the whole, a very high degree of merit as a translator. In the adoption of corresponding idioms he has been eminently fortunate; and, as in these there is no great latitude, he has in general preoccupied the appropriate phrases; so that a succeeding translator, who proceeded on the rule of invariably rejecting his phraseology, must

have in general altered for the worse. Such, I have said, was the rule laid down by Jarvis, and by his copyist and improver, Smollett, who by thus absurdly rejecting what his own judgment and taste must have approved, has produced a composition decidedly inferior on the whole to that of Motteux.

“ On the whole (says Tytler) I am inclined to think that the Version of Motteux is by far the best we have yet seen of the Romance of Cervantes; and that if corrected in its licentious abbreviations and enlargements, and in some other particulars noticed in the course of this comparison, we should have nothing to desire superior to it in the way of translation.”

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*Admirable Voyage and Travell of William Bush, Gentleman, who with his own hands, without any other Men's helpe, made a Pinnace, in whiche he past by Ayre, Land, and Water, from Lamborne, in Barkshire, to the Custom-House Key in London. b. l. front. 4to. 1607.*

The above curious account sold among the Books of the late Isaac Reed, Esq. for 6*l.*—See *Bibliotheca Reediana*, 6461.

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*True and perfect Description of Three Voyages (to Greenland,) so strange and wonderfull, that the like hath never been heard of before. Translated by William Phillip. 4to. black letter.—Lond. 1609.*

G. Steevens, 1800, 5*l.* 12*s.* 6*d.*—Col. Stanley, 1813, 7*l.* 17*s.* 6*d.* at whose sale it was bought by John Milner, Esq.



***Coryat's (T.) Crudities, hastily gobbled up in Five Moneth's Travells in France, Savoy, Italy, &c. &c. 4to. 1611.***

N. B. The above book, when complete, should contain the following plates :—

1. Frontispiece, containing Portrait.
2. Dedication to the Prince, with Plume of Feathers.
3. Dragon, (in 3 B.)
4. Coryat with Venetian Courtezan, p. 262.
5. The Amphitheatre at Verona, p. 310.
6. Strasburgh Clock, p. 459.
7. Heidelburgh Town, p. 486.
8. Portrait of Frederick IVth. p. 496.

This book is of tolerable rarity, and varies in price, according to condition, binding, and completeness; and has sold in the most celebrated sales of the last few years, at from five to twelve guineas, which latter price it brought at Hunter's sale.

There is a reprint of Coryat's Crudities, in 3 vols. 8vo.

Coryat died during his Oriental Travels, at Surat, in the year 1617.

The following amusing sketch from Granger's "Biographical History of England," vol. II. p. 35, cannot but be acceptable :—

Tom Coryate, of vain glorious memory, was a man of remarkable querity of aspect,\* and of as singular a

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\* He had a head mis-shapen like that of Thersites in Homer, but the cone stood in a different position; the picked part being before. See Fuller's Worthies in Somerset, p. 31.

character. He had learning, but he wanted judgment; which is alone equivalent to all the other faculties of the mind. He travelled over the greater part of Europe on foot, and distinguished himself by walking nine hundred miles with one pair of shoes, which, as he informs us, he got mended at Zurich. He afterwards travelled into the Eastern Countries; and seems to have been at least as frugal in meat and drink as he was in shoes; as he tells his mother in a letter to her, that in his ten month's travels between Aleppo and the Mogul's Court, he spent but three pounds, living "reasonably well" for two pence a day. He sometimes ventured his life, by his ill-timed zeal for Christianity, having on several occasions publicly declared Mahomet to be an impostor. He delivered an Oration to the Mogul in the Persian Language, and spoke that of Indostan with such volubility, that he was an overmatch for a notorious scold in her mother tongue.\* He, like other coxcombs, died without knowing himself to be of that character, in 1617. Coryat as ardently wished to walk over the world as Alexander did to overrun it with his armies. The most curious account of him extant is in "Terry's Voyage to East India," p. 58, &c. The most singularly remarkable of his works,—the "Crudities."

Had he lived to return to England, (says Mr. Aubrey, MS. in Mus. Ashmol.) his Travels had been most estimable; for though he was not a wise man, he wrote faithfully matter of fact. There is a curious Portrait of him riding on an Elephant, as a Frontispiece to his Letters from Asmere. 4to.

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\* Wood's "Athenæ Oxoniensis."

*Bruscambille; ses Œuvres, contenant ses Fantaisies, &c.*  
*First Edition,\* 12mo. Paris, 1612.*

Colonel Stanley's Sale, 8*l*.

This book consists of occasional Prologues in Prose, a species of amusement much in vogue during the Reign of Louis XIII.

Mr. Shandy had the good fortune, we are told, to get Bruscambille's *Prologue on Noses* almost for nothing; that is, for three half-crowns. "There are not three Bruscambilles in Christendom, (said the Stall Man,) except what are chained up in the libraries of the curious. My father flung down the money as quick as lightning—took Bruscambille into his bosom—hyed home from Piccadilly to Coleman Street with it, as he would have hyed home with a treasure, without taking his hand once off from Bruscambille all the way."†

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*Andreini Fiorentino, (Giov. Bat.) L'Adamo, Sacra Rappresentazione, 4to. fig. In Milano, 1613.*

This is the work on which Voltaire supposes Milton formed his *Paradise Lost*; and Hayley, in his *Life of Milton*, supports the same opinion.

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\* The Editions, Rouen, 1615, 2 vols. 16mo. or 1635, in 12mo. and the Paris one, 12mo. 1619, are of inferior value. Colonel Stanley possessed all of them excepting the one of 1615.

† Tristram Shandy, Vol. III. Chap. 35, Dr. Ferriar thinks there was more reason to represent the *Sérées* of Bouchet, as an acquisition worthy of triumph, and seems to have rather a poor opinion of Bruscambille.

At the Valliere Sale, a copy sold for 132 livres, since which it has borne a much less value in France.

Earl Spencer's Copy, in 1811, sold for 5*l.* 5*s.*

In R. Wilbraham's Collection was the same edition, but bearing the altered frontispiece, and dated Milano, 1617.

R. Heathcote's Sale, 1802, 8*l.* 10*s.*

*Bouchet, Sieur de Broncourt, (G. du) Les Sérées. Lyon, 1614,\* 3 tom. 1 vol. in 18mo.*

In Colonel Stanley's Sale, a copy of the Lyon Edition was sold to Lord Ossulston for 8*l.* 18*s.* 6*d.*

This rare book is mentioned by Sterne as among the treasures of Mr. Shandy's Library, and according to Dr. Ferriar's Illustrations it had become so extremely scarce, that for a long period he had made fruitless enquiries amongst his literary friends, and among the rest of Dr. Farmer, who informed him that he had never even seen it; and at last, he was indebted to the kindness of T. Thompson, Esq. for the perusal of an odd volume of this work. "I have great reason," continues Dr. Ferriar, "to believe that it was in the *Skelton* Library some years ago, where I suspect Sterne found most of the authors of this class; for *Mr. Hall's Poetry* shews that he knew and read them much.†

\* There is an Edition, Paris, 1608; and another, Rouen, 1635.

† John Hall Stevenson, Esq. of Skelton Castle, was Sterne's Eugenius, and Author of *Crazy Tales, &c.* and whose collected Poetry, printed in 3 vols. 8vo. Lond. 1795, is now become rather scarce.

The *Séries* of *Bouchet* consist of a set of regular conversations, held, as the title implies, in the evening, generally during supper, and may be regarded as transcripts of the *petits soupers* of that age. A subject of discussion is proposed each evening, generally by the host, and it is treated characteristically with a mixture of great knowledge and light humour. Every conversation concludes with a jest.

The chief characters supported in the volume lent Dr. Ferriar by his friends "are, a man of learning, such as the times afforded; a soldier very fond of talking over his past dangers; a physician, who is sometimes found deficient in his philosophy; and a droll, who winds up all with his raillery." The conversations are not, indeed, connected by any narrative; but, Dr. Ferriar entertained little doubt, that from the perusal of this work Sterne conceived the first precise idea of his *Tristram*, as far as anything can be called precise, in a desultory book, apparently written with rapidity. The most ludicrous and extravagant parts of the book seem to have dwelt upon Sterne's mind, and he appears to have frequently recurred to them from memory.

In the 29th *Série*, Shandy's Dissertation on Noses seems to have originated. It is a long and able discussion on the causes of colour in negroes; in the course of which it is asked why negroes are flat-nosed, and this question brings into play the subject of Noses, so often introduced in *Tristram Shandy*.

One of the speakers tells the following story, with which I shall conclude this article, as giving a tolerable idea of the author's style and wit.

*Ce maitre, qui estoit de nos Séréés, nous conta qu'un jour, il demanda à un sien mestayer comme il se portoit, depuis deux ou trois jours que sa femme estoit morte, lequel lui respondit, " Quand je revins de l'enterrement de ma femme, m'essuyant les yeux, et travaillant à plorer, chacun me disoit, compere, ne te soucie, je sçay bien ton fait, je te donneray bien une autre femme." " Helas!" me disoit-il, " on ne me disoit point ainsi, quand j'eu perdu l'une de mes vaches."\**

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*Holland (H.) Herwologia Anglicana, hoc est Clarissimorum et Doctissimorum aliquot Anglorum qui floruerunt ab anno M. D. usq, ad annum MDCXX. Vivæ Effigies Vitæ et Elogia. Folio.*

Portraits engraved by Crispin Passe.

\*. \* In this Book, which is often found incomplete, there should be a Frontispiece, 64 Portraits, and two Monuments, viz.

- |                                 |                              |
|---------------------------------|------------------------------|
| 1. Henry VIII.                  | 11. The same, whole-length,  |
| 2. Thos. Cromwell.              | Tilting, followed by a       |
| 3. Sir T. More.                 | <i>Print of his Tomb.</i>    |
| 4. Cardinal Wolsey.             | 12. Sir John Cheeke.         |
| 5. Cardinal Pole.               | 13. W. Herbert, Earl of Pem- |
| 6. Edward VI.                   | broke.                       |
| 7. Seymour, Earl of Somerset.   | 14. Devereux, Earl of Essex. |
| 8. Lady Jane Gray.              | 15. Sir Nicholas Bacon.      |
| 9. Queen Elizabeth, followed by | 16. Sir H. Gilbert.          |
| a <i>Print of her Tomb.</i>     | 17. Sir H. Sydney.           |
| 10. Henry Prince of Wales.      | 18. Sir P. Sydney.           |

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\* LES SÉRÉES, tome iii. p. 216. Paris, 1608.

19. Dudley, Earl of Leicester.
20. Dudley, Earl of Warwick.
21. Sir F. Walsingham.
22. Sir R. Granville.
23. Thomas Candish.
24. Christopher Carlile.
25. Sir Martin Frobisher.
26. Sir J. Hawkins.
27. Sir Francis Drake.
28. Cecil Lord Burleigh.

29. Herbert, E. of Pembroke.
30. R. Devereux, E. of Essex.
31. G. Clifford, Earl of Cumberland.
32. R. Cecil, E. of Salisbury.
33. Thomas Sutton.
34. John Harrington.
35. John, 2nd. Lord Harrington of Exon.

## VOLUME SECOND.

36. John Colet.
37. William Tyndal.
38. John Bradford.
39. Bishop Latimer.
40. Bishop Ridley.
41. John Rogers.
42. Laurance Sanders.
43. Bishop Cranmer.
44. John Ball.
45. Bishop Jewel.
46. David Whitehead.
47. Bishop Parker.
48. Thomas Bacon.
49. John Cay, M. D.
50. Robert Abbot.

51. Jas. Montague, B. of Win.
52. Edward Deering.
53. Archbishop Grindall.
54. John Fox.
55. Archbishop Sandys.
56. Laurance Humfry.
57. John More.
58. William Whittaker.
59. Alexander Nowell.
60. William Perkins.
61. Archbishop Whitgift.
62. John Reynolds.
63. Richard Vaughan.
64. Gervas Babington.
65. Thomas Holland.

FINIS.

Heath's copy sold for 7l. 17s. 6d.—Merly Library, fine copy, 16l. 16s.—Clarke, Bond Street, fine impressions, Mariette's copy, (1820) 20l.

***Heinsius (Dan.) De Contemptu Mortis, 12mo. Lug. Bat. ex Officina Elzeveriana, 1621. Printed on Vellum.***

This is the only book known to have been printed by the Elzevirs on vellum.

Heinsius's own copy, in richly decorated binding, was bought by Mr. J. Lloyd, at Singer's Sale, April, 1818, for 38*l.* 17*s.*

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***Virgilii Opera. Ex. Edit. Jac. Pontani. (forma min.) 32mo. Sedani, 1625.***

Stanley, 2*l.* 2*s.* Heath, 1810, in morocco, 4*l.* 14*s.* 6*d.* This beautiful little specimen of Literary Bijouxtery is very correctly printed, and extremely rare.

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***Heratii Opera. Ex. Recens, Pet. Nannii. 32mo. Sedani, Jannon, 1627.***

This is as remarkable as the preceding for the diminutive beauty of its Typography, and much esteemed; it bears an equally high price. 4*l.* 14*s.* 6*d.*

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***Testamentum (Novum) Græcum, 32mo. Sedani Jannon, 1628.***

The text of this is said to be as correct as the Virgil and Horace of the same printer, but does not bear quite so high a price: about 1*l.* 11*s.* 6*d.* is its value.



These editions, executed by Jannon, a celebrated Printer at Sedan, are highly esteemed, especially copies in fine condition, being frequently either stained or cut close in binding.

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*Sandys's (Geo.) Travels through Turkey, Egypt, the Holy Land, Greece, &c. Folio. Lond. 1615.*

*The other Editions are 1627, 1658, and 1673.*

All the editions should contain a long narrow view of the Seraglio, at p. 32, (which is often found wanting,) and a map and frontispiece;—the remainder of the plates, nearly fifty in number, are engraved, or rather printed off on the letter press. Mr. Beckford's Library at Fonthill Abbey, Wilts, contains a large paper copy of the first edition of this book, which is considered a great rarity.

George Sandys was greatly distinguished as an elegant poet, though not so permanently as in his character of a learned traveller. His translation of the *Metamorphoses* of Ovid must have been very popular, for I have the seventh edition now before me, 12mo. dated Lond. 1678, the first edition of which appeared in folio, about the year 1632; indeed, both Dryden and Pope declared that English poetry owed much of its beauty to his translations; and Mr. T. Campbell has assigned him a niche among his *Specimens*. George Sandys was born 1577 and died 1643.

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*Purchas, (Sam.) his Pilgrimes, in Five Books.*

The first containning the Voyages made by Ancient Kings, &c.—The second, a Description of all the Circumnavigations.—The third, Voyages of Englishmen to Africa, &c.—The fourth, English Voyages beyond the East Indies. The fifth, English Voyages in the Eastern parts, 1625.—Vol. 2, sixth, Africa; seventh, ditto; eighth, Palestine, Arabia, &c.; ninth, Peregr<sup>r</sup>. Assyria, &c.: tenth, Discoveries omitted, 1625. Vol. 3, Perigr<sup>r</sup>. Asia, N.W. of America, and part of Europe, 1625. Vol. 4. Voyages America, 1625. Pilgrimage, (makes a fifth volume,) containing Relations of the World; theological and geological History of Asia, Africa, and America; fourth edition; enlarged with three whole treatises, one of Russia, &c. by Horsey; second, of Bengala, by Methold; third, of Saracenic Empire, by Espenius, 1625. With Maps and Tables.

From 37*l.* to 50*l.* is about the value of a good set of Purchas's Pilgrimes. I believe Mr. Willett's copy brought the lowest price, viz. 18*l.* of any copy *sold by auction* for some years past.

The Hon. T. Grenville possesses an extraordinary fine copy, with rough leaves, bound in blue morocco.

Sir K. Digby's copy sold, in the year 1680, for 3*l.* 5*s.* 6*d.*

Purchas, an indefatigable and esteemed author, died in 1628, at the age of 51, in distressed circumstances, in consequence of losses sustained by the publication of his book.

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*The Hog-Faced Gentlewoman, called Mistress Tannakin Skinker, who was borne at Wickham, a neuter Towne between the Emperour and the Hollander, soittuate on the Rhine, and who can never recover her true shape tell she be married. Also relating the cause how her Mother came bewitched. With Wood-Cut of the Lady and her Suitor.* 4to. 1640.

This singular book was in the Library of Sir Robert Gordon; and at its dispersion by auction in 1816, sold for 7*l.* 17*s.* 6*d.*

It was probably this book which gave rise to the ridiculous Story of the Pig-faced Lady, so prevalent a year or two since, and which many wiseacres were credulous enough to believe.

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*Carve (Thomæ) Itinerarium in Legione Walteri Devereux, cum Historia facta Butleri, Gordon Lesley, et aliorum.* 16mo. Mogunt, 1639-40.

Col. Stanley's copy sold, 1813, for 20*l.* 10*s.*

Rev. Mr. Dunster's, in 1816, for 5*l.* 10*s.*

"Carve, a Native of Ireland, in the latter part of his life, was one of the Vicars Choral of the Cathedral at Vienna. In his earlier years he had been Chaplain to a Regiment, and travelled through many parts of Germany during the wars of Gustavus Adolphus, of which he hath given a short account."—*Repert. Bib.* 32.

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*Carve, (R. D. Thomæ) Lyra Sive Anacephalæosis Hibernica, in qua de Exordio, seu Origine, Nomine, Moribus, Ritibusque Gentis Hibernicæ tractatur; cui accessere Annales ejus dem Hiberniæ. 4to.\* 2nd. edition. Sulzbaci, 1666.*

This curious work is dedicated to Pope Alexander VII. and illustrated with a Map of Jerna, seu Hibernia Vetus, p. 1.

Equestrian Portrait of Donatus O'Brien, quondam Hibernorum Rex, p. 13.

Page 101 contains the Letter of *Pope Leo to King Henry VIII. intimating his having decreed him the Title of Defender of the Faith, and exhorting his Majesty not to be puffed up with pride, on account of this title, but to receive it humbly, and in the Faith of Christ, and in devotion to the Holy See, BY WHICH HE HAD BEEN EXALTED.*

Chart Insulæ Purgatorii S. Patricii Descriptio, p. 113.

Portrait of King Charles I. and A CIRCUMSTANTIAL ACCOUNT OF HIS BEHAVIOUR UPON THE SCAFFOLD, p. 375.

The Author's Portrait, p. 442.

The Rev. T. Peirson's copy, from which the preceding account has been taken, sold in 1815 for 10*l.* 10*s.*

The Duke of Roxburghe's copy sold in 1812 for 4*l.* 6*s.*

Copies of this book are in the Bodleian, British Museum, and Antiquarian Society's Libraries.

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\* The First Edition appeared in 1660.

***Ricraft's (Josiah) Survey of England's Champions, and Truth's Faithful Patriots; with the lively Portraitures of the several Commanders, 8vo. 1647.***

This is an extremely rare book, and to be complete **should** contain an account of twenty-one persons, with a **p**ortrait of each; which, although indifferently engraved, **a**s the book bears an extravagant price, I shall enumerate.

- |                                     |                                 |
|-------------------------------------|---------------------------------|
| 1. Robert, Earl of Essex.           | 11. Lord Willoughby, of Parham. |
| 2. Alexander Lesley, Earl of Leven. | 12. Sir Thomas Fairfax.         |
| 3. Robert, Earl of Warwick.         | 13. Sir William Brereton.       |
| 4. Edward, Earl of Manchester.      | 14. Sir W. Waller.              |
| 5. Earl of Calander.                | 15. Edward Massey.              |
| 6. Henry, Earl of Standford.        | 16. Philip Skippon.             |
| 7. Basil Fielding, Earl of Denbigh. | 17. Sir John Meldrum.           |
| 8. Ferdinand, Lord Fairfax.         | 18. Sir William Balfour.        |
| 9. Lord Roberts.                    | 19. Major General Poyntz.       |
| 10. Robert, Lord Brooke.            | 20. Lieut. General Cromwell.    |
|                                     | 21. Major General Browne.       |

I have been told, that the name of Leicester, as well as Ricraft has sometimes been found upon the title-page of this work, as the author.

It has also occasionally a Portrait of Ricraft, the author, by Faithorne, affixed as a frontispiece, which belongs in reality to the same author's "*Peculiar Characters of the Oriental Languages*," 4to. 1646.

Ricraft's *England's Champions*, sold in Mr. Townley's Sale for 33*l.* 1*s.* 6*d.* (bought by the late J. North, Esq.) and his *Peculiar Characters of the Oriental Languages*, with the Portrait, at Bindley's Sale, for 19*l.* 19*s.*

The Portrait of Ricraft alone is said by Mr. Caulfield to be worth 4*l.* 4*s.*

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*Benlowe's Theophila, or Love's Sacrifice. With Cuts, 4to. scarce, 1652.*

N.B. Of the above curious book, it is said that the Cuts of no two Copies are alike, but have always variations.

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*Terry's (Edward) Voyage to East India, 8vo. Lond. 1655.*

Should have a Portrait of the Author—a whole length of the Great Mogul—the Great Standard of the Mogul—and the Signet of ditto.

This book is scarce; the copy of J. Hunter, Esq. 1813, sold for 6*l.* 15*s.* 6*d.*

G. Steevens's, in 1800, sold for 1*l.* 3*s.*

“Terry was,” according to Anthony Wood, “an ingenious and polite man, of a pious and exemplary conversation, a good preacher, and much respected by the neighbourhood where he lived” after his return from his voyage, viz. Greenford, in Middlesex, of which place he became Rector, and where he died October 8, 1660.

Terry commenced his voyage in 1615, and as soon as he arrived in India, was sent for by Sir Thomas Roe, Ambassador from the King of England to the Great Mogul, with whom he lived as Chaplain, in the Court of the Mogul, for more than two years.

The Narrative of this Voyage was written after his return thence, and by him dedicated and presented in MS. to *Prince Charles*, in 1642.

Afterwards, it was added to the Travels of *Pet. de la Valle*, and abridged in *Sam. Purchas's* second part of Pilgrims, Book 9.

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*The Wits; or, Sport upon Sport; in select pieces of Drollery, digested into Scenes by way of Dialogue. Together with a variety of Humours of several Nations fitted for the pleasure and content of all Persons, either in Court, City, Country, or Camp. The like never before published. 8vo. Printed for H. Marsh, 1662.*

*Ditto, 8vo. printed for F. Kirkman, 1672, with curious Frontispiece, representing the Inside of a Bartholomew-Fair Theatre.*

During the suppression of the Theatre by the Puritans, the History of which has been amusingly related by D'Israeli, a variety of subterfuges were resorted to, secretly to indulge the lovers of the Drama with their favourite amusement; and, under the pretext of Rope-Dancing, &c. one ROBERT COX, succeeded in introducing Humours or Drolleries, consisting of a combination of Scenes from different Plays, concealed under some taking title, for the use of Theatrical Booths at Fairs.

These, as put together by Cox, were first collected by Marsh, and afterwards reprinted by Kirkman.

A copy of Marsh's Edition was sold in Joseph Gulston's Sale, 1783, for 8s.

In the Marquis of Stafford's Collection is a Copy of the Edition, by Kirkman.

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*Heath, (Jas.) A Brief Chronicle of the late Intestine War, in the three Kingdoms of England, Scotland, and Ireland. In Four Parts, from 1637 to 1663. 12mo. 1663.*

Should have the following Plates:—

1. Frontispiece.
2. Lord Monck.
3. Charles I.
4. Earl of Arundel and Northumberland, p. 16.
5. General Lesley, p. 23.
6. Earl of Strafford, p. 34.
7. Lord Digby, p. 41.
8. Lord Lindsey, p. 62.
9. Lord Brook, p. 70.
10. Lord Lyttleton, p. 75.
11. Sir William Waller, p. 93.
12. Earl of Newcastle, p. 97.
13. Earl of Manchester, p. 104.
14. Archbishop of Canterbury, p. 112.
15. Earl of Essex, p. 117.
16. Sir Thomas Fairfax, p. 251.
17. K. Charles on Scaffold, p. 403.
18. Charles II. p. 411.
19. Duke Hamilton, p. 422.
20. Earl of Holland, p. 424.
21. Lord Capel, p. 424.
22. Prince Rupert, p. 467.
23. M. Montrose, p. 482.
24. Earl of Derby, p. 569.
25. Lord Hopton, p. 608.
26. Van Trump, p. 644.



27. Duke of Lenox, p. 688.
28. James Naylor, p. 708.
29. Oliver Cromwell, p. 725.
30. Earl of Warwick, p. 733.
31. Duke of York, p. 735.
32. Richard Cromwell, p. 735.
33. General Massey, p. 752.
34. Duke of Gloucester, p. 769.
35. Venner, p. 788.
36. King Crowned, p. 808.
37. King Married, p. 850.
38. Peace, p. 860.

Woodhouse, 5*l.* 5*s.*—Mason, 7*l.* 17*s.* 6*d.*—Pitt, 1808, 6*l.* 16*s.* 6*d.*—Stanley, 14*l.* 17*s.*—Townley, (wanting four portraits) 11*l.* 0*s.* 6*d.*—Hunter, 16*l.*—Clarke, Bond Street, 1820, with additional plates, bl. mor. gilt leaves, 16*l.* 16*s.*

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*Butler's (Sam.) Hudibras. First Edition. By J. G. for Richard Marriott, under St. Dunstan's Church.—First Part, 12mo. 1663.—Second Part, ditto, 1663.—Third and Last Part, 8vo. 1678.*

The often contested passage, usually quoted—

“ He that fights and runs away,  
 “ May live to fight another day;  
 “ But, he that is in battle slain,  
 “ Can never turn to fight again,”

may be found in Book III. Canto iii. Verse 243, and strongly reminds one of the contest between the two knights, who fell to quarrelling and fighting about a statue,

which one declared to be silver and the other gold, and which in the end proved to be both silver and gold; so also this passage, which some denied to exist at all in "*Hudibras*," and which others as stoutly maintained and battled for in the Magazines, affirming they had seen it in that Poem; but, when they made search, could not find.

The passage, as it really stands in "*Hudibras*," is as follows:—

“ For those that fly may fight again,  
“ Which he can never do that's slain.”

The character of *Hudibras* is, with good reason, supposed to have been intended for Sir C. Luke, and that of *Whackum*, but with less probability, for Capt. G. Wharton. See Granger, Vol. iv. p. 40.

“ Though *Hudibras* was published, and probably composed (says Hume) during the reign of Charles II. Butler may justly, as well as Milton, be thought to belong to the foregoing period. No composition abounds so much as *Hudibras* in strokes of just and inimitable wit; yet are there many performances which give as great or greater entertainment on the whole perusal. The allusions in Butler are often dark and far-fetched; and, though scarcely any author was ever able to express his thoughts in so few words, he often employs too many thoughts on one subject, and thereby becomes prolix after an unusual manner. It is surprising how much erudition Butler has introduced with so good a grace into a work of pleasantry and humour. *Hudibras* is perhaps the most learned composition that is to be found in any language. The advantage which the royal cause received from this poem, in exposing the fana-

ticism and false pretensions of the former parliamentary party, was prodigious. The king himself had so good a taste, as to be highly pleased with the merit of the work, and had even got a great part of it by heart: yet was he either so careless in his temper, or so little endowed with the virtue of liberality, or, more properly speaking, of gratitude, that *he allowed the author, a man of virtue and probity, to live in obscurity, and die in want.*"

This latter assertion of Hume's has been contradicted on the authority of Dr. Zachary Pearce, by which it appears, that a Mr. Lowndes, then belonging to the Treasury, and in the reign of King William and Queen Anne Secretary thereof, had declared in his hearing that by order of King Charles, he had paid to Butler a yearly pension of £100, to the time of his decease.

"In the poem of *Hudibras*," says Tytler, "we have a remarkable combination of wit with humour; nor is it easy to say which of these qualities chiefly predominates in the composition. A proof that humour forms a most capital ingredient is, that the inimitable Hogarth has told the whole story of the poem in a series of characteristic prints."

Voltaire has attempted to give a Translation; but, even the wit of the original, in passing through the alembic of Voltaire, has changed in a great measure its nature, and assimilated itself to that which is peculiar to the translator. The wit of Butler is more concentrated—more pointed—and is announced in fewer words—than the wit of Voltaire; who, though he pretends to have abridged four hundred verses into eighty, has, in truth, effected this by the retrenchment of the wit of his original, and not by the concentration of it.

Very different from Voltaire's is the following Version.

E

*Hudibras, Poëme, trad. de l'Anglois, en Vers François, 3<sup>e</sup> Vols. 12mo. Lond. 1750.*

The author of this Translation of the Poem of Hudibras was a man of superior abilities, and appears to have been endowed with an uncommon share of modesty. He presents his work to the public with the utmost diffidence; and, in a short Preface, humbly deprecates its censure for the presumption that may be imputed to him, in attempting that which the celebrated Voltaire had declared to be the most difficult of tasks.

Yet, this task *he* has executed in a very masterly manner; and, almost literally transfused his original into the French Version, clearly evincing (according to the opinion of A. F. Tytler, in his Essay on Translation,) that he possessed that essential requisite for his undertaking, *a kindred genius with that of his great original.*

This translation was made by Colonel Francis Townley, an English gentleman, who had been educated in France, and long in the French Service, and who had acquired a most intimate knowledge of both languages. And is the same person who suffered death at Carlisle, for his concern in the Rebellion, 1745-46, and who pleaded in vain his commission from the French King, as entitling him to the benefits of the Cartel settled with France for the exchange of Prisoners of War.

At Duten's Sale, 1813, a Copy of this Book sold for 6*l.* 12*s.* and at Mr. Bindley's for 5*l.* 5*s.*

Galignani, of Paris, has recently reprinted, and sells it for a few francs, which I suppose has diminished its nominal value: for, at the Sale of the Library of Amos Strettell, Esq. in 1820, a Copy sold for 1*l.* 15*s.*

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***Butler's Hudibras, Notes, by Dr. Nash, 3 vols. 4to.***  
***London, Rickaby, 1793. Only 250 Copies printed.***

G. Steevens's Copy sold, in 1800, for 8*l.* 10*s.* 6*d.*

It is sometimes met, with Hogarth's large plates inserted:  
**a** Copy of this description sold, at Woodhouse's Sale, for  
**1** 4*l.* 3*s.* 6*d.*

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***Clarendon's (Lord) History of King Charles the Second,***  
***2 vols. 4to.***

This curious work was edited by Dr. Shebbeare, but  
never published. The following MS. Note is from Mr.  
Reed's Copy:—

“ This is the edition of Clarendon's Life of Charles the  
Second, printed by Dr. Shebbeare, the sale of which was  
restrained by an injunction of the Court of Chancery,  
obtained by the Dutchess of Queensbury, in consequence  
whereof the whole impression (except a very few copies)  
were destroyed. The Tory Introduction was never printed  
in any other form.”

Pearson's Copy sold for 1*l.* 11*s.* 6*d.*

A Copy sold among the books of S. S. Baxter, Esq. at  
King and Lochées, May 27, 1812, for 5*l.* 10*s.*

Another Copy sold at J. Edwards's Auction, 1804, in  
morocco, for 5*l.* 15*s.* 6*d.*

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*Neale's (Sir T.) Treatise of Direction how to Travell safely and profitably into Forraign Countries. 8vo. Portrait by W. Marshall, 1664.*

A Copy, in Follett's Sale of Books at Leigh and Sotheby's, 1814, sold for 5*l.* 10*s.* Caulfield, in his *Calcographiana*, values the print alone at 1*l.* 11*s.* 6*d.*

Granger, in his *Biographical History of England*, Vol. 2, p. 336, quotes the following as from John Maire's *Life of Erasmus*, in Latin, printed in Holland, 1642:—

“Vera Effigies Thomæ Nigelli Armigeri Warnfordiensis; W. Marshall, Sculp. 12mo. which book, he says, is dedicated to *Thomas Neale*, or *Nele*, Esq. whose Latin name is *Nigellus*, as *Nelson* is *Nigelli filius*, and concludes that both Prints represent the same person.”

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*Lamentable Estate and Distressed Case of Sir W. Dick, Knight, and his numerous Family, and Creditors for the Commonwealth. Folio. Plates by Vaughan.*

Sir W. Dick, was Knight, Lord Provost of Edinburgh, and an eminent Merchant. In the first plate he is seen proudly mounted on horseback, with attendants, shipping, army, and a town in the back ground; in the second, he is represented in prison, with his wife, attended by the gaoler and assistants; and, in the third, he is in a coffin, with his family mourning over him. At the Sale of Sir James Winter Lake's Collection, Mr. Caulfield purchased a Copy of the preceding Tract for 24*l.* 8*s.*; and, in his *Calcographiana*, he describes the prints as above.

At West's Sale, 1773, a Copy sold for 2*l.* 2*s.*; and at Sir P. Thompson's, 1815, one Copy sold for 22*l.* 11*s.* 6*d.*; and another for 28*l.* 17*s.* 6*d.*

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*The Works of King Charles the First. Folio, 1672.*

Some curious particulars respecting the printing of this work may be found at p. 103 and 104 of the "*The Olio of Bibliographical and Literary Anecdotes.*"

In the Archiepiscopal Library, at Lambeth Palace, is a Copy with dashes of the pen through the Monarch's Prayers, as well as through every passage respecting the advancement of the Protestant Religion.

A manuscript note at the beginning, by *Zach. Craddock*, and dated November 1*st.* 1678, accounts for the numerous expurgations as follows:—

"This book, being seized on board an English Ship, was delivered, by order of the Inquisition of Lisbon, to some of the English Priests, to be perused and corrected according to the rules of the *Index Expurgatorius*. Thus corrected, it was given to *Barnaby Crafford*, English Merchant there, and by him it was given to me, the English Preacher resident there in 1670; and by me, as I then recieved it, to the Library at Lambeth, to be there preserved."

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*The Unkinde Desertor of Loyall Men and True Frinds.*  
8vo. - - - - - *Superiorum permissu*, 1676.

A Copy of this book was in the valuable Library of the late John Towneley, Esq. bound in red morocco, and

appears in the Sale Catalogue of the *Bibliotheca Townleiana, part the first*, 1814. Where it was purchased by the Earl of Leitrim for 31*l.* 10*s.* and had the following note appended:—

\* \* “ *One of the rarest pieces of Irish History. A most severe invective against the Duke of Ormond, written by Nicholas French, Catholic Bishop of Ferns, an unprincipled politician, who repeatedly changed sides. He went to Brussels, and offered the Crown of Ireland to the Duke of Lorrain; afterwards, he proceeded to Paris, and requested an interview with Charles the Second, who refused to see him. This he attributed to Ormond, became his inveterate enemy, and concentrated in this volume every circumstance which he could collect injurious to Ormond’s reputation.*”

See the Catalogue of Mr. West’s Books, No. 4623, where a Copy of this scarce and severe satire, sold for two guineas; and, on looking over a Sale Catalogue of Messrs. Leigh and Sotheby, May, 1789, I observe a Copy there sold for 1*l.* 11*s.* 6*d.*

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*Virgilii Maronis (Pub.) Opera, ex Recens. Nic. Heinsii Danielis filii. 12mo. Amst. Elzevir. 1676.*

This Edition has been printed on three different sized papers. A Copy of the largest size sold for 320 livres, according to Fournier, *chez M. de Cotte*.

At Colonel Stanley’s Sale, a Copy brought 21*l.* 10*s.* 6*d.* another at Townley’s Sale, 1814, was bought by Mr.



Strettell for 14*l.* 14*s.* at whose Sale, in 1820, it only sold for 11*l.* 0*s.* 6*d.*

The *True Edition* of the Elzevir Virgil, 12mo. 1636, is also a moderately rare book. See Fournier. Dict. de Bibliographie, p. 547, for the means of distinguishing the real Edition from its counterfeits.

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*Auctores Classici in Usum Delphini, 4to.*

The Marquis Lansdowne's Copy of these Classics, 62 vols. 4to. and wanting the Opera Philosophica of Cicero, sold in 1806 for 157*l.* 10*s.*

As complete and fine a Collection of the whole of these Quarto Classics, as was perhaps ever offered for sale, in 67 vols. was bought, at the Duke of Roxburghe's Sale in 1812, by the Duke of Norfolk, for 504*l.* It had formerly been Cardinal Huet's Copy, and contained both the Editions of *Dictys Cretensis* and *Pompeius Festus*.

The only other Collections of these Classics since sold I believe to be Lord Berwick's, July, 1817, 63 vols. 4to. morocco, 141*l.* 15*s.*; Treuttell and Wurtz, 1817, 64 vols. 236*l.* 5*s.*; and the Rev. W. Douglas's, at Sotheby's, Dec. 10, 1819, in 61 vols. uniformly bound in calf, and gilt edges, which sold for 112 guineas, wanting both the Opera Philosophica of Cicero, and the Statius—the two most valuable of the collection.

The separate value of the rarities in this Collection may be judged, by the prices which the three most difficult to be met with, brought at the Sale of Sir James Pulteney's books in 1812.

Ciceronis Opera Philosophica, 4to. Paris, 1689, *vera edit.\** 1 vol. 59l. 6s. 6d. Bought for Earl Spencer.

Prudentius, 1 vol. 4to. Paris, 1687, 16l. 15s. 6d.

Statius, 2 vols. 4to. Parisiis, 1685, 54k 12s.

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*Collection of Engravings, known by the name of LE CABINET DU ROI DE FRANCE. 1677 to 1720.*

According to Baron Heinekin's List, 33 vols. various sizes—folio, quarto, and octavo, First and best Editions.

Strictly speaking, the Collection is confined to 23 volumes; but, as Louis XIV. and XV. distributed amongst the Sovereigns of Europe many other works, published either wholly or in part at their expence, ten other volumes are usually added to complete the Series.

A complete list and description of the titles of the different volumes, as well as minute particulars of their contents, has been given in the "*Idée Générale d'une Collection complete d'Estampes;*" and which, as the description alone occupies upwards of thirty pages, I can only refer to.

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\* The true Edition of the *Opera Philosoph. of Cicero*, is distinguished by having the pages of each Philosophical Treatise *separately numbered*; whereas, the *spurious* Edition has the pages regularly numbered from the *beginning* to the *end* of the Volume.

Various copies of the 23 volumes have been sold in this country ;—at the Paris Sale, 1791, one sold for 102*l*.

Allan, 1792 ..... 81 0 0

Gainsborough ..... 97 13 0

Edwards ..... 155 0 0

To Mr. North.

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*Booth's (G.) Translation of Diodorus Siculus. Folio.  
Lond. 1700.*

It might be inferred that a second edition of this Book had been printed, as some copies have appeared with the date of 1721 ; but, it is only 'an old friend with a new face, the title-page alone being reprinted.

In the Fonthill Abbey Library, is the original MS. on vellum of *Les Trois Premiers Livres de Diodore Sicilien. Translatez de Latin en François, par Maistre Anthoine Macault, Notaire, Secrétaire, et Valet de Chambre du Roy, (Francis I.)* by whose express command it appears to have been executed. Prefixed to the MS. is a painting of the King, seated under a canopy, powdered with fleurs de lis, and surrounded by his Courtiers, &c. For a description of this very valuable MS. I must refer the reader to the *Repertorium Bibliographicum* of Mr. W. Clarke, p. 213, &c. 8vo. 1819, to which description is added, a copy from the painting, representing the portrait of Francis I. with his pet Marmoset seated on the table close to the King's left arm, drawn and engraved by Mr. William Behnes, of Newman Street—the first attempt and unique effort in the Graphic Art of this self-taught genius, whose rapid strides

to the highest pitch of celebrity as a Sculptor, are too well known to the frequenters of the Annual Exhibition of the two last years at the Royal Academy, to require any notice on my part. The minute fidelity and admirable execution of this engraving, make it almost to be regretted that we are likely to have no other specimen of the same kind from the same hand, till it is recollected that Mr. Behnes has only laid down the pencil and the needle to take up the tool of Phidias; which, if as successfully used and as sedulously as heretofore, is likely to chisel him into rapid fame as well as fortune.

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*Bruno Nolano, (Giordano) Spaccio della Bestia trionfante, or the Expulsion of the Triumphant Beast. 8vo. 1713.*

This famous Book, which in its original language, appeared, in 8vo. Parigi, 1584, and was supposed to inculcate atheistical principles, appears from a critique of the work in No. 339 of the Spectator to be a very harmless production: at M. Paris's Sale, 1791, it sold for 13*l.* 10*s.* but, as I only purpose treating of the English Translation, 1713, I must stop here.—It is well known that Bruno was burned alive at Rome, Feb. 17th, 1600.—For ample details see Peignot Dictionnaire des Livres Condamnés au Feu, tom. i. p. 48, &c.

In a copy of the Translation sold at West's Sale, 1773, for the sum of 1*l.* 6*s.* was the following note by S. Pater-son:—

“ This Translation is commonly attributed to Toland; but, upon the authority of the Translator himself, *viz.* the

late William Morehead, Esq. I am warranted to say, that it was hastily made by him for the private use of Mr. Collins, nor ever intended to be printed, though shortly after taken out of Mr. Collins's Library by Toland, (as he believed) and sent to the press."

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*Athenæ Britannicæ; or, a Critical History of the Oxford and Cambridge Writers and Writings, with those of the Dissenters and Romanists, as well as other Authors and Worthies, both Domestic and Foreign, both Antient and Modern. With Criticisms and Parallel Comparisons, &c. By M. D. 8vo. 1716.*

The author of this work was Myles Davies, of whom Mr. D'Israeli, in his *Calamities of Authors*, gives an account under the description of a Mendicant Author, "whose name has scarcely reached a few, and whose works are equally extraordinary and of the greatest rarity." Collectors (he observes) have sometimes met with a very curious volume, entitled '*Icon Libellorum*,' and sometimes the same book, entitled a *Critical History of Pamphlets*, which rare book forms the *first* volume of the *Athenæ Britannicæ*, and from which much literary history may be extracted.

The Preface to the Second Volume opens his plan; but, as he proceeded in forming these volumes, Mr. D'Israeli suspects, either that his mind became disordered, or that he discovered that mere literature found but penurious patrons.

The copy in the British Museum is in seven volumes, 8vo.

Baker, the celebrated Bibliographer, never met with but three volumes, sent him as a great curiosity by the Earl of Oxford, and now deposited in St. John's College.

At the sale of Joseph Gulston, Esq. in 1783, a copy of the *Athenæ Britannicæ*, 6 vols. 8vo. 1716, *described as very scarce*, sold for 2*l.* 2*s.* and I know not of any other sale catalogue to which I can refer, for its increased value since that period.

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*Collections concerning the Manor of Marden, in the County of Hereford. Folio.*

West, 1773, 2*l.* 8*s.*—Townley's Sale, 1814, 48*l.* 6*s.*—Leigh and Sotheby's, 1813, (two sheets of the Index supplied by a reprint,) 48*l.* 6*s.*

Thomas Earl of Coningsby, who purchased the Manor of Marden in 1717, compiled this laborious and now rare History, and printed it at his own expence, with a view to support his right to the Lands of Amberley, &c. which he conceived ought to have passed into his hands with the said manor. He had served ejectments against the several families holding the lands; but, not meeting the success he expected, most of the copies of the History of Marden were destroyed. The volume contains authentic extracts and copies of inquisitions, and other records, the originals of which are either scarce or not to be procured.

The original copies have no title. The volume commences with signature B, page 1, and ends with 8 U 2, page 720, and an Index.

The preceding account and description is extracted from Mr. W. Clarke's account of Mr. Towneley's copy, in the British Museum—to which he adds, that Mr. Dent's copy, after page 720, contains a supplement of 304 pages—eight leaves E and \*\* page 1 to 26—D. E. F. and \*\* five leaves and Index.

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*Servetus de Trinitate. 4to. Lond. 1723.*

This Edition, which is without name of place or printer, and without date, was printed by Palmer for Osborne the bookseller; but, as soon as completed, was seized by John Kent, Messenger of the Press, and William Squire, Messenger in Ordinary, on the 27th. of May in the above year, at the instance of Dr. Gibson, Bishop of London, and burnt, with the exception of a very few copies.

*The first Edition, 1531-2, 2 vols. 8vo. is extremely rare. Mr. Heathcote's copy sold for 10l. 10s.—M. Paris 10l. 15s. Gaignat 25l. Valliere 29l. Roxburghe 1812 5l. 0s. 0d.*

It will be seen from the preceding prices that, Fournier rightly says, it is a book, the value of which is arbitrary.

Servetus was led to the stake October 27, 1553, and remained two hours in the fire, on account of the wind driving the flames from the stake. While his torments were thus prolonged, it is said that, he exclaimed “Unfortunate wretch! Am I not to die? What! with the one hundred pieces of gold and the rich collar they have taken from me, could they not afford to purchase wood enough to consume me more quickly!!

*Knight's (S.) Life of Dr. J. Colet. 8vo. Lond. 1724.*

Should have the following plates:—

Johannes Colett.—By Vertue—facing the Title.

Sepulchrum Henrici Colet, p. 7.

Dr. Colet's House at Stepney, p. 9.

St. Paul's School, p. 109.

Dr. Colet, &c. from MS. in Public Library at Cambridge, p. 256.

Dr. Colet's Monument at St. Paul's, p. 261.

Sir Roger Cote's Monument, p. 430.

Dr. Colet's Bust, St. Paul's School, p. 435.

A large paper copy of the above book, sold in Woodhouse's sale, for 5*l.* 10*s.* Ditto, at sale of J. Hunter Esq. 1813, for 4*l.*

*Knight's (S.) Life of Erasmus. 8vo. Cambridge. 1726.*

In addition to the plates enumerated in the printed list, this work should contain the following:—

Cenotaph of Th. More, p. 335.

Inscription on Erasmus's Monument, p. 350.

Portrait of Froben, p. 355.

Woodhouse's sale L. P. 9*l.* 9*s.*—Hodges 1814, 9*l.* 15*s.*—Bindley, 10*l.* 10*s.*—Hunter 1813, 4*l.* 4*s.*—Small paper, 2*l.* 8*s.*



**KÆMPFER's (E.)** *History of Japan, translated by J. G. Scheuchzer, with Life of Kæmpfer.* 2 vols. Folio. Plates. Lond. 1727.

There is sometimes a second Appendix added to Vol. 2, containing an Account of a Voyage to Japan, by an English Vessel in 1673, consisting (with Scheuchzer's preface) of seven leaves. Folio, 1728.

This Second Appendix is seldom found with the book.

A copy L. P. with this Second Appendix, was in G. Mason's library, sold 1798, for 5*l.*

Colonel Stanley's copy 1813, sold for 14*l.* 14*s.*—Heath's copy, L. P. (1810) 8*l.* 15*s.*—Follett's (1814) for 6*l.* 16*s.* 6*d.*

*Explanatory Key to the Characters in Dryden's Poem of Absalom and Achitopel.*

Abethadin .....	Lord Chancellor.
Absalom .....	Duke of Monmouth.
Anabel .....	Duchess of Monmouth.
Achitopel .....	Earl of Shaftesbury.
Adriel .....	Earl of Mulgrave.
Auriel .....	Sir J. Seymour.
Barzillai .....	Duke of Ormond.
Bathsheba .....	Duchess of Portsmouth.
Corah .....	Oates.
The Good Old Cause.....	The Round-head's Cant.
Gath .....	Flanders or France.
God-like David .....	King Charles II.

Hebron .....	Scotland.
Hot Levites.....	Presbyterian Clergy.
Hushai .....	Earl Rochester and Hyde.
The Sober part of Israel	Of England.
Old Jerusalem .....	London.
Jebusites .....	Papists.
The Jews.....	The English.
Jonas .....	Sir W. Jones.
Jotham .....	Marquis of Halifax.
Ishbosheth .....	R. Cromwell.
Israel's Monarch .....	King Charles II.
Isachar .....	T. Thynne Esq.
Michal .....	Queen Catherine.
Pharoah .....	King of France.
Sagan of Jerusalem .....	Bishop of London.
Sanhedrin .....	The Parliament.
Saul .....	Cromwell.
Shimei .....	Lord Mayor of London.
Solyman Rout .....	Mob of London.
These Ad. Wits.....	English Virtuosi.
The Jewish Rabbins.....	English Bishops.
The Egyptian Rites .....	Romish Religion.
Zimri .....	Duke of Buckingham.

The Key from which this is copied, was printed at Dublin in 1731, and said to have been never before published.

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*Madden's (Dr. Sam.) Memoirs of the 20th Century, being Original Letters of State under the Reign of George VI. 8vo. Lond. 1733.*

This book is considered one of the rarest in the English language: it was intended to have been comprised in six volumes, only one of which was ever printed. In order to expedite the printing and delivery, three printers, Bowyer, Woodfall, and Roberts, were employed, and One Thousand Impressions of the First Volume struck off—but suppressed on the day of publication. Eight Hundred and Ninety copies were delivered to Dr. Madden, and all supposed to have been destroyed by him. Mr. Tutet possessed a copy, and never heard but of one other, although he made diligent search for that purpose.

A Copy was purchased by Mr. Bindley, at Saunders's Sale Room in 1818, for £8 15s.—See also *Bibliotheca Marshalliana*, by Stewart.

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*Fenelon (Fr. de Salignac de la Motte) Directions pour la Conscience d'un Roi. Folio. Amst. 1734.*

This work, the result of a secret correspondence between Fenelon and his Pupil, the Duke of Burgundy, during this Prelate's Exile to his Diocese, after his dispute with Bossuet, on the subject of Quietism, was infinitely more obnoxious to Louis XIV. than the *Telemachus* of the same author.

When this Monarch, after the Dauphin's death, found the MS. among his papers, he indignantly threw it into

the fire, enraged no doubt at the bitter satire on his own reign, contained in Fenelon's *Energetic Picture of the Duties of Royalty*.

“ Tout Prince sage doit souhaiter de n'être que l'exécuteur des Lois, et d'avoir un conseil suprême qui modère son autorité,” is one of Fenelon's maxims, which was not likely to be agreeable to royal ears; and in these “ *Directions*” many similar ones are to be found.

“ Avez-vous,” writes Fenelon to his Pupil, “ Avez-vous étudié la vraie forme du gouvernement de votre Royaume? Il ne suffit pas de savoir les lois qui règlent la propriété des terres et autres biens entre les particuliers; c'est sans doute la moindre partie de la justice: il s'agit de celle que vous devez garder entre votre nation et vous, entre vous et vos voisins. Avez-vous étudié sérieusement ce qu'on nomme le droit des gens, droit qu'il est d'autant moins permis à un Roi d'ignorer, que c'est le droit qui règle sa conduite dans ses plus importantes fonctions?—Avez-vous cherché à connoître, sans vous flatter, quelles sont les bornes de votre autorité?—Comment les choses ont passé à l'état présent? sur quoi ce changement est fondé? ce que c'est que l'anarchie; ce que c'est que la puissance arbitraire, et ce que c'est que la royauté réglée par les lois, milieu entre ces deux extrémités?

“ N'avez-vous point donné ou laissé prendre à vos ministres des profits excessifs que leurs services n'avaient point mérités? Les récompenses que le prince donnent à ceux qui servent sous lui doivent avoir certaines bornes.

“ Un Ministre, quelques services qu'il ait rendus, ne doit point parvenir tout à coup à des biens immenses pendant que

les peuples souffrent. Il est encore moins permis de donner de telles fortunes à des favoris, qui d'ordinaire ont encore moins servi l'état que les ministres. Avez-vous cherché les moyens de soulager les peuples, et de ne prendre sur eux que ce que les vrais besoins de l'état vous ont contraint de prendre pour leur propre avantage? Le bien des peuples ne doit être employé qu'à la vraie utilité des peuples mêmes.

“ L'Amour du Peuple, le bien public, l'intérêt général de la société doivent être la loi immuable et universelle des souverains; cette loi est antérieure à tout contrat; elle est fondée sur la nature même; elle est la source et la règle sûre de toutes les autres lois; celui qui gouverne doit être le premier et la plus obéissant à cette loi primitive: il peut tout sur les peuples; mais cette loi doit tout pouvoir sur lui. Ce n'est pas pour lui-même que Dieu l'a fait Roi; il ne l'est que pour être l'homme des peuples; et il n'est digne de la Royauté, qu'autant qu'il s'oublie réellement lui même pour le bien public.”

Such are some of Fenelon's Maxims in Politics; his advice to his pupil in matters of religion is equally excellent and judicious; and I shall conclude my notice of this work with an extract worthy of being impressed in letters of gold:—

“ *Sur toute choses, ne forcez jamais vos sujets à changer de Religion; nulle puissance humaine ne peut forcer le retranchement impénétrable de la liberté du cœur. LA FORCE NE PEUT JAMAIS PERSUADER LES HOMMES: ELLE NE FAIT QUE DES HYPOCRITES.*”

I have omitted to mention that these “ *Directions pour la*

*Conscience d'un Roi*" first appeared attached to the Edition of *Telemachus*, in 4to. Amst. 1784,\* and *Large Paper*, in Folio, edited by the Marquis de Fenelon, who in addition to these Directions prefixed a Life of his Uncle, both of which were suppressed "*en vertu d'ordre superieur.*" An edition of these suppressed *Directions* was printed at the Hague in 1747, but were not permitted in France till 1774, when Louis XVI. ascended the throne, at which period the Editor took especial care to inform the public that he had the express permission of the king for their publication.

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*Joe Miller's Jests, 1745.*

Joe Miller, of mirth-exciting memory, was a lively comic actor, a great favorite of the town, and a very facetious companion; I am therefore sorry to strip him of his laurels, but as legitimacy is the order of the day, I must needs place the crown which Joe Miller has usurped so long and successfully, upon the head of him who has the most just claim to it.

These Jests then, which are as well known, and almost as often quoted as Shakspeare, are the production of Mr. John Mottley, who died October 30, 1750, Author of several Dramatic Pieces; is also said to have had a hand in the composition of that many-fathered piece, "*The Devil to Pay,*" and who was the Author of "*The Life of the Czar, Peter the Great.*" It has also been surmised, and

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\* A Copy of this Edition, Large Paper, in Folio, sold at Colonel Stanley's Sale for £24 6s. 0d.

with some appearance of reason, (See Reed's *Biographia Dramatica*,) that Mr. Mottley was the Compiler of the *Lives of the Dramatic Writers*, published at the end of Whincop's *Scanderbeg*. It is certain that the Life of Mr. Mottley in that work is rendered one of the most important in it, and is particularized by such a number of various incidents, as it seems improbable should have been known to any but himself, or some one nearly related to him. Among others, he relates the following anecdote, which contains some point:—

“ When Colonel Mottley, (our author's father) who was a great favorite with King James II. came over on a secret expedition from the abdicated Monarch, the government, who had by some means intelligence of it, were very diligent in their endeavours to have him seized. The Colonel, however, was happy enough to elude their search, but several other persons were at different times seized through mistake for him. Among the rest, it being well known that he frequently supped at the Blue Posts Tavern, in the Haymarket, with one Mr. Tredenham, a Cornish gentleman, particular directions were given for searching that house. Colonel Mottley, however, happening not to be there, the messengers found Mr. Tredenham alone, and with a heap of papers before him; these and himself they seized and carried before the Earl of Nottingham, then Secretary of State.

His Lordship, however, who could not fail but know him, as he was a member of the House of Commons, and nephew to the famous Sir Edward Seymour, asked him what all those papers contained: Mr. Tredenham made answer, that they were only the several scenes of a play,

which he had been scribbling for the amusement of a few leisure hours, upon which Lord Nottingham requested just to look over them, which having done, he returned them again to the author, assuring him that he was perfectly satisfied; for, ‘*Upon my word,*’ said he, ‘*I can find no plot in them.*’”

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*King's (Dr. Wm.) Works, viz. The Toast, An Heroic Satirical Poem, Templum Libertatis, Epistolæ objurgatoria.—Apology, &c. 4to. Large Paper. Oxford, 1736.*

This volume was never published, and, on the death of the author, all, except sixty copies, were destroyed. See Bibliotheca Reediana, No. 2204, where a copy, with MS. key annexed, sold for 10*l.* 10*s.*

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*King's (Dr. W.) Toast, a Poem. 4to. Privately Printed. 1747.*

Gulston, 1783, 1*l.* 1*s.*

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**BOZE**, *Monnoies des Prelats et Barons de France, (rassemblées par M. Claude de Boze,) Keeper of the French King's Coins and Medals, in 1752.*

*45 Plates, royal 4to.*

Of this collection of French Coins, M. de Boze made presents to various persons of several detached plates. But had only *three* complete copies taken off: *one* for him-



self, one he presented to the late Dr. Mead, which at his Sale was purchased by Dr. Andrew Gifford F. S. A. and the *third* he gave to Dr. Andrew Coltee Ducarel, of Doctor's Commons; which latter copy, with two original Letters of De Boze to Ducarel, was sold at Gough's Sale, April 1810, for 8*l*. and passed into the library of Mr. Beckford.

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**SHEBBEARE's** (*Dr. J.*) *Seven Letters to the People of England, and a Second Seventh Letter to Ditto.* 8vo. 1755, 67.

Dr. Shebbeare was pilloried in 1759 for this Work. Smollett, in his continuation of Hume, says, the severity of the Government was about this period (1758) exercised on Dr. Shebbeare, a public writer, who, in a series of printed letters to the people of England, had animadverted on the conduct of the Ministry, in the most acrimonious terms; stigmatized some great names with all the virulence of censure; and even assaulted the Throne itself with oblique insinuation, and ironical satire. The Ministry, incensed at the boldness, and still more enraged at the success, of this author, whose writings were bought with avidity by the public, determined to punish him severely for his arrogance and abuse, and he was apprehended by a warrant from the Secretary's Office. His Sixth Letter to the People of England was pitched upon as the foundation of a prosecution. After a short Trial in the Court of

King's-Bench, he was found guilty of having written the Sixth Letter, adjudged a libellous pamphlet, sentenced to stand in the Pillory, to pay a small fine, to be imprisoned three years, and give security for his future good behaviour: so that, in effect, this good man suffered more for having given vent to the unguarded effusions of mistaken zeal, couched in the language of passion and scurrility, than was inflicted upon Hemsey, a convicted Traitor, who had acted as a Spy for France, and betrayed his own Country for hire!

“ N. B. The prosecution of Dr. Shebbeare was on account of the Sixth Letter; the imperfect Seventh Letter, which follows it, may be considered as a curiosity, as it never was compleated or published, and is the same Copy which was seized by the messenger *Carrington*, whose signature it has, and I suspect it to be the only Copy which exists, for every inquiry I have made has not been sufficient to point out any other.” MS. Note of the late Isaac Reed, Esq.

On the Accession of George III. Dr. Shebbeare obtained a pension from Lord Bute, and defended the conduct of Government in several Pamphlets. He died in 1788, at the advanced age of 70.

The following MS. Epitaph, found among the papers of a gentleman recently deceased, has been presented me by his Executor, as an original Production of Dr. Shebbeare's: it certainly has caustic enough in it for the severest satirist; but whether it is an original or not, I, who have little acquaintance with Dr. Shebbeare's Productions, am not competent to determine.—W. D.

Here  
Rests at last,  
From all his sanguinary desires  
Sir D——y R——r, K——t,  
Whose love of Money  
Was only exceeded  
By his Lust of Punishment.  
Form'd by Nature for all the Chicanery  
Of the Law,  
Improved by the double  
And deceitful Education  
Of A  
Presbyterian;  
By unvaried Application  
To his own Interest;  
By prostituting his Conscience,  
And  
A true time-serving Spirit;  
In spite of Genius  
From the Basest Original,  
He acquired the Immense Sum  
Of Three Hundred Thousand Pounds;  
And Wriggled himself into Post  
Of Attorney General.  
In the Execution of this Office  
His Heart constantly felt Affliction,  
His Eye ever flow'd with Sorrow—  
When the Innocent escaped Unpunished.  
Hence by slavish Obedience  
To Ministerial Mandates,  
In wresting Laws to Arbitrary Purposes;

## JOURNEY ROUND A

He ascended the seat  
 Of  
 Lord Chief Justice.  
 The same Thirst of Vengeance  
 Still waited on his Footsteps ;  
 Those whom he long'd to Punish  
 As Attorney,  
 He now condemn'd  
 With Delight  
 As Judge :  
 Truth found no Justice,  
 Virtue no Favour,  
 When in opposition to Court Measures :  
 Zealous to establish Tyranny  
 In the Crown Law,  
 Against all but \* Robbers  
 Of the Publick Money,  
 To whom from Sympathy,  
 He was merciful beyond measure.  
 Enemy to Liberty,  
 Steady in his Country's Ruin,  
 Encouraged and adapted  
 By all the Qualities of Head and Heart  
 Which disgrace Human Nature,  
 To request Nobility,  
 He Ask'd  
 And it was granted.

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\* Vide L——p's Trial, where, after being found guilty of illegally possessing Twenty Thousand Pounds, he was only fined the Interest of the money he had in his hands, still preserving all his places but one.

Heaven and Monarchs  
Behold with different Eyes :  
Him whom his Sovereign Summoned  
To a Peerage,  
God snatch'd to answer for his Crimes,  
For know the Almighty will not  
Always Unresenting,  
Permit the Ambitious to receive,  
Nor Kings to bestow, those Honours  
On the Nefarious,  
Which are only the Just Reward  
Of  
VIRTUE.

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*Bacon's (Francis) Viscount St. Alban's, Works. 5 vols.  
4to. Lond. 1765.*

This is esteemed as the best edition of Lord Bacon's Works; it was corrected throughout, according to Nichols's Anecdotes of Bowyer, 4to. p. 364, by the learned and industrious Mr. Gambold, and the Latin volumes were accurately revised by Mr. Bowyer.

Its nominal value is from nine to thirteen guineas; the intrinsic value may be more justly ascertained from Bishop Watson, who has said, "That nature has been very sparing in the production of such men as Bacon; they are a kind of superior beings; and the rest of mankind are usefully employed for whole centuries in picking up what he poured forth at once. Make Bacon, then, and Locke, (continues the learned Bishop of Llandaff) and why should I not add, that sweet child of nature Shakespeare, your

chief companions through life ; let them be ever upon your table ; and when you have an hour to spare from business or pleasure, spend it with them, and I will answer for their giving you entertainment and instruction as long as you live."

The compilers of the General Biographical Dictionary, give it as the opinion of the judicious *Brucker*, I suppose from his *Historia Critica Philosophiæ*, "That an attentive and accurate reader already not unacquainted with Philosophical subjects, will meet with no insuperable difficulties in studying the works of Bacon; and, if he be not a wonderful proficient in science, will reap much benefit, as well as pleasure, from the perusal. In fine," adds this judicious writer, "Lord Bacon, by the universal consent of the learned world, is to be ranked in the first class of modern philosophers. He unquestionably belonged to that superior order of men, who, by enlarging the boundaries of human knowledge, have been benefactors to mankind; and he may not improperly be styled, on account of the new track of science which he employed, the COLUMBUS of the Philosophical World."

It is rather a remarkable circumstance that Congreve, who highly eulogized the reputed authoress of what has long been considered a very rare book ; that the Editor of the same work ; that later writers who have referred to it ; and that even Mr. Noble, who was favoured with the assistance of Mr. Bindley in compiling the continuation to Granger's Biographical History of England, should not have discovered that the sentiments in *Reliquæ Gethinianæ*, or Remains of Lady Grace Gethin, 4to. 1690, are almost literal transcripts from the works of Lord Bacon!!! Well

might this young lady, only twenty-one years of age, be trumpeted forth as a Prodigy, and have her portrait in mezzotinto prefixed, for the admiration of physiognomists, and I question whether it would not have puzzled even Spurzheim himself to have discovered in the Cranium of this young lady, any organ of similitude so strong as to have exonerated her from the charge which Mr. D'Israeli in his *Curiosities of Literature*, maintains against the Editor of her Remains; for it does not appear that she was any party to the cheat, having had the good sense to select passages from Bacon for her common-place book, which her friends appear to have been wise enough to suppose the effusions of her own brain.

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*Lord Baltimore's Gaudia Poetica, or Pleasures of Poetry, Lat. Eng. and French. Large Quarto, with a variety of beautiful Copper-Plates. Aug. 1770.*

Of this rare and uncommon Book, privately printed, only *Ten Copies* were struck off, and those given by his Lordship to his particular friends.

In Reed's Sale, 6682, a copy sold for 6*l.* 10*s.* with MS. Note, referring to Este's Travels, p. 351; in Randolph's Sale, 1814, for 5*l.* 15*s.* 6*d.* and Mr. Strettell's Copy sold at Evans's in 1820, to a Mr. Miller for 3*l.* 3*s.*—Mr. Burnham, of Northampton, in his Catalogue for 1796, said that he had inquired of several curious gentlemen, as well as of those in the trade, but could not meet with any one who had either seen or ever heard there was such a book.

*De Lolme, (J.) Constitution de L'Angleterre, comparée avec la Forme Républicaine et les Monarchies de l'Europe. 8vo. Londres, 1770.*

De Lolme's Essay on the English Constitution, was first written in French, and published in Holland, according to the author's own advertisement, prefixed to the first English Translation, 8vo. 1775. The author was a citizen of Geneva, and only twenty-eight years of age when he wrote this celebrated work, which continues to be regarded as the most rational and enlightened survey of the English Constitution, and has never yet been superseded by any other work on the same subject.

De Lolme's work was strictly prohibited in France in 1771; which, says Peignot,\* ought not to surprise us, when it is known that the author, after having rapidly traced the History of the three great Epochs of the English Constitution, viz. the Reign of John—that of Edward the First—and, lastly, the Expulsion of James the Second; or, rather, the Exaltation of the House of Brunswick to the Throne in 1688, thus expresses himself on the subject of this latter event:—

“ The Revolution (of 1689) is therefore the third Grand Æra in the History of the Constitution of England. The Great Charter had marked out the limits within which the Royal Authority ought to be confined; a few outworks were raised in the reign of Edward the First; but it was at the Revolution that the circumvallation was completed. It was at this æra, that the true principles of civil society

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\* Dict. des Livres Condamnés au Feu, supprimés ou censurés.



were fully established. By the expulsion of a King who had violated his oath, the doctrine of resistance, that ultimate resource of an oppressed people, was confirmed beyond a doubt. By the exclusion given to a family hereditarily despotic, it was finally determined, that nations are not the property of kings. The principles of passive obedience; the divine and indefeasible right of kings; in a word, the whole scaffolding of false and superstitious notions, by which the royal authority had till then been supported, fell to the ground; and, in the room of it were substituted, the more solid and durable foundations of the love of order, and a sense of the necessity of civil government among mankind."

Lastly, the key-stone was put to the arch, by the final establishment of the Liberty of the Press.\*

D'Israeli, in his *Calamities of Authors*, vol. 2, p. 265, &c. has paid a very high eulogium to De Lolme; but, in his concluding paragraph, has, in my humble opinion, passed unmerited censure. "*De Lolme*," says Mr. D'Israeli, "*ought not to have congratulated himself that he had been allowed the Liberty of the Press, unharrassed by an INQUISITION—this sarcasm is senseless! or, his book is a mere fiction!*"

This I think an unfair construction.—De Lolme clearly meant, as appears to me, that, however little he owed to

\* *The Liberty of the Press was, properly speaking, established only four years afterwards, in consequence of the refusal of the Parliament, at that time, to continue any longer the restrictions which had been set upon it.—Bell's De Lolme, p. 33.*

England, she at least allowed him to write unmolested by the Inquisition, or by other persecution—an advantage, perhaps, peculiar at that time to this country, and which, from the circumstance of the rigid proscription of his book in France, it is evident he had too much reason to expect in other countries.

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*The Regulations and Establishment of the Household of Henry Percy, fifth Earl of NORTHUMBERLAND, at his Castles of Wressil and Lekinfield in Yorkshire, begun A. D. 1512. 8vo.——London. Printed 1770.*

Usually called the NORTHUMBERLAND HOUSEHOLD BOOK.

Heathcote, 10*l.* 15*s.*—Roxburghe, 6*l.*—Montolieu, 7*l.* 12*s.*—Steevens, 5*l.*—Rev. J. Brand, 11*l.* 11*s.*

Title, as above—Preface, 26 leaves—Advertisement, 1 leaf—Kalendar, 4 leaves, 3 to 10—Household Book, 1 to 410—Title to Notes, 1 leaf—Notes, 19 leaves, 413 to 450—Account of Wressil Castle, 451 to 464—Extract from Leland's Itinerary, 1 page—Index to Notes, and Errata, 3 pages.

Dr. Percy, Bishop of Dromore, edited the Northumberland Household Book, which was not printed for sale.

A copy, illustrated with numerous prints, &c. relative to the History of the Percy Family, elaborately arranged in chronological series, from the beginning of the reign of Henry VIII. the work of the late Sir W. Burrell, in 3 vols. folio, sold at his Sale in May, 1796, for 75*l.* 12*s.*

*Hawkesworth's (Dr.) Account of the Voyages undertaken for making Discoveries in the Southern Hemisphere, and successively performed by Commodore Byron, Captains Wallis, Carteret, and Cook. 3 vols. 4to. Lond. 1772.*

At Sir W. Guise's Sale, 1812, a copy sold for 9*l.* 9*s.*

Captain Cook's First Voyage was performed in the Endeavour, which returned to England in July, 1771. The account of this voyage, together with that of Byron, of Wallis, and of Carteret, was compiled by Dr. Hawkesworth, from the journals of the several Commanders, and published under the above title; and, it may not be misplaced information, to those who are unacquainted with the circumstance, that the FIRST EDITION of this Book is known by the paging of the *Second and Third Volumes*, which begins at Volume II. and runs on to the end of Volume III. without beginning again at Volume III. as in the subsequent edition.

I find it recorded upon good authority, that Dr. Hawkesworth received £6000 for compiling this work.

Hawkesworth, the elegant translator of Telemachus, and author of the *Adventurer*, indulged his imagination in working up these journals of our celebrated circumnavigators, till he digressed into misplaced pruriency. Inquiries which he seemed to think innocent, were condemned by the public, as criminal. He is said to have been the victim of his own misplaced opinions, in the storm which they raised up against himself—and that which ought to have tended to increase his reputation, proved his bane, and finally caused his death.

*Bryant's (J.) New System, or an Analysis of Ancient Mythology. 3 vols. 4to. Lond. 1773, &c.*

In this Book, Vol. ii. p. 392, should be a print from the famous gem of Cupid and Psyche, in the Marlborough Collection, by Bartolozzi. This is frequently supplied by copies from Bartolozzi, by Sherwin, &c.

The value of this book varies from eight to twelve guineas, according to condition.

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*Johnson's (Dr. Saml.) Journey to the Western Islands of Scotland. 8vo. First Edition. Lond. 1775.*

Dr. Lort's copy sold in 1791, for 15s.; and, besides various MS. and printed additions, contained, according to *Mr. Clarke's Repertorium Bibliographicum*, "the cancelled part of p. 48, relative to Lichfield Cathedral; and, likewise, the cancelled part of p. 296, respecting the Cave at Egg, and the transaction there."

With respect to the first cancel, p. 48, in my copy of the *First Edition*, which formerly belonged to W. Williams, of Peniarth Uchaf, I find the following passage, speaking of the authorised dilapidations and unroofing of the Cathedrals of Elgin and Aberdeen, after the Reformation, Dr. Johnson says, "the order was obeyed; the two Churches were stripped, and the lead was shipped to be sold in Holland. I hope every reader will rejoice that this cargo of sacrilege was lost at sea."

“ Let us not, however, make too much haste to despise our neighbours. Our own cathedrals are mouldering by unregarded dilapidation. It seems to be part of the despicable philosophy of the time to despise monuments of sacred magnificence; and we are in danger of doing that deliberately, which the Scots did not do but in the unsettled state of an imperfect constitution.”

The other passage is as follows :—“ The inhabitants of *Rum* are fifty-eight families, who continued Papists for some time after the Laird became a Protestant. Their adherence to the old religion, was strengthened by the countenance of the Laird's sister, a zealous Romanist, till one Sunday, as they were going to mass under the conduct of their patroness, *Maclea*n met them on the way, gave one of them a blow on the head with a *yellow stick*, I suppose a cane, for which the *Earse* had no name, and drove them to the Kirk, from which they have never since departed. Since the use of this method of conversion, the inhabitants of *Egg* and *Canna*, who continue Papists, call the Protestantism of *Rum*, the religion of the *Yellow Stick*.

The only Popish islands are *Egg* and *Canna*. *Egg* is the principal island of a parish, in which, though he has no congregation, the Protestant Minister resides. I have heard of nothing curious in it, but the cave in which a former generation of the islanders were smothered by *Macleod*.

If we had travelled with more leisure, it had not been fit to have neglected the Popish islands. Popery is favourable to ceremony; and, among ignorant nations, cere-

mony is the only preservative of tradition. Since Protestantism was extended to the savage parts of Scotland, it has perhaps been one of the chief labours of the Minister to abolish stated observances, because they continued the remembrance of the former religion. We therefore, who came to hear old traditions, and see antiquated manners, should probably have found them among the Papists."

I doubt that the quotations I have here made from the *First Edition* in my possession, are the individual cancels alluded to, as being contained in Dr. Lort's copy; but, whether they be or be not the same, they are extremely amusing; and no one I think can object to have placed before his eyes anything written by Dr. Johnson. And I must be excused for not being more certain with respect to these cancels, as I spent a considerable time in fruitlessly examining Boswell's *Life of Johnson*, to see if any mention is there made of the circumstance; and, after all, perhaps *overlooked* what I was in search of; but, as I have referred to the cancelled pages, my mistake, if I have committed one, will I trust soon meet correction.

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• *Dodsley's Collection of Old Plays.* 12 vols. 12mo. 1744.

*Ditto.* 12 vols. 8vo. 1780. *Second Edition.*

Of this Second Edition, only six copies, on fine paper, were printed, and disposed of as follows:—

1. Mr. Reed's Copy, which, at his Sale, Lot 8880, sold for 10*l.* 15*s.* to Mr. Baker, Lace-Merchant, of St. Paul's Church-Yard.

2. Geo. Steevens, Esq. in *Bibliotheca Steevensiana*, No. 1407, bound in Russia, sold for 12*l.* 12*s.* to Manson, and probably the same copy which afterwards in 1803, sold at Woodhouse's Sale for 14*l.* 16*s.*

3. Edm. Malone, Esq.

4. T. Pearson, Esq. he dying, the copy remained with Mr. Reed.

5. Mr. Dodsley.

6. Mr. Nicols, Printer.

A copy at the Duke of Grafton's in 1815 sold for 11*l.* 15*s.* and one in Heathcote's Sale, May 2nd, 1808, bound in red morocco, gilt leaves, for 32*l.* 10*s.* which of the six copies these may have been I am unable to say.

By a fire which happened at Mr. Dodsley's warehouse in Wild Court, in June, 1787, almost the whole impressions (for few had been sold) were destroyed.

BLOND (LE) *et* LA CHAU, *Description des Principales Pierres Gravées du Cabinet du Duc d'ORLEANS.* 2 vols. Folio.—Paris. 1780—1784.

Copies, *Grand Papier de Hollande*, containing the suppressed plates, four in number, of *Medailles Spintriennes*, are extremely rare.

Col. Stanley's Copy sold for 48*l.* 6*s.* containing the suppressed plates.

Talleyrand's Copy sold for eighteen guineas; but, I do not know if it contained the Spintrian Medals, which are usually found in tom. i. p. 262.

W. Beckford, Esq. possesses the Abbé Le Blond's own Copy, containing several curious variations of the plates, printed expressly for the Abbé, on *Colombier* paper, and brilliant impressions. Small paper copies sell usually from five to eight guineas.

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*Marlboroughensis, (G. Spencer, Dux) Gemmæ Antiquæ,—*  
*Choix de Pierres Antiques Gravées, de son Cabinet.*  
 2 tom. Large Folio. Lond. 1781—1790.

Only one hundred copies were struck off for presents. The Latin Exposition to the First Volume was written by Mr. Jacob Bryant, and the French Translation by the late Mr. Maty. The Exposition to the Second Volume was by Dr. Wm. Cole, Chaplain to the Duke, and the Translation into French by Mr. Dutens.

At the Gainsborough Sale, 1813, a complete copy was sold to the Marquis of Bath for 204*l.* 15*s.*—At M. Paris's Sale, 1791, Vol. i. sold for 73*l.* 10*s.*—and at S. Rose's Sale, May 25th, 1820, a copy of the two vols. in boards, only sold for 73*l.* 10*s.*

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*Knight's (R. P.) Account of the Remains of the Worship of Priapus. 4to. With Plates. Lond. 1786.*

This, although only a thin quarto volume, is extremely rare; and, whenever it has chanced to be exposed for public sale, has brought from nine to sixteen guineas. The engravings in illustration of the subject are copied from the



antique; and in the eyes of some of the purchasers of the book, I have no doubt, form its principal attraction: this they may be the less inclined to acknowledge, after reading the following extract from Matthews's *Journal of a Tour in Portugal, Italy, &c.* 8vo. 1820. Speaking of a collection of these remains in the Museo Borbonico, he says, "that interesting as these curiosities are in throwing light upon the manners of ancient times, they are justly offensive to modern delicacy. The most extraordinary of these remains are the ornaments and decorations of the Temple of Isis, and nothing can more clearly demonstrate the coarseness and corruption of ancient taste, unless it be the monstrous conjunctions consecrated by their abominable superstition, which are still more shocking evidences of the depravity of their imaginations."

Brydone, a traveller of somewhat earlier date, in his *Tour through Sicily, Malta, &c.* 2 vols. 8vo. 1774, speaking of a temple dedicated to a like purpose, thus amusingly continues:—"It has now been purged and purified from all the infection contracted from the heathen rites, and is become a Christian church, dedicated to the blessed Virgin, who has long been constituted universal legatee and executrix to all the antient goddesses, celestial, terrestrial, and infernal; and, indeed, little more than the names are changed, the things continuing pretty much the same as ever.—The Catholics themselves do not attend to this:—but it is not a little curious to consider, how small is the deviation in almost every article of their present rites from those of the antients. I have somewhere seen an observation, which seems to be a just one: that during the long reign of Heathenism, superstition had exhausted

Brydone, who was no enthusiast, thus sensibly apologises for the inferior Catholics adoration of the Virgin Mary.

“ Were you to attempt to give a country-fellow an idea of the deity ; were you to tell him of a being that is immaterial, and yet whose essence penetrates all matter ; who has existed from all eternity, and whose extension is equally boundless with his duration ; who fills and pervades millions of worlds, and animates every object they contain ; and who, in the sublime language of our poet,—

- “ Tho’ chang’d thro’ all, is yet in all the same,
- “ Great in the Earth, as in the Ætherial frame :
- “ Warms in the sun, refreshes in the breeze,
- “ Glows in the stars, and blossoms in the trees ;
- “ Lives through all life, extends thro’ all extent ;
- “ Spreads undivided, operates unspent.
- “ To him no high, no low, no great, no small ;
- “ He fills, he bounds, connects, and equals all.”

Now what do you imagine he would think of such a being ? I am afraid his understanding would be so bewildered, that he could not think at all. But set up before him the figure of a fine woman, with a beautiful child in her arms, the most interesting object in nature ; and tell him she can procure him every thing he wants ; he knows perfectly well what he is about ; feels himself animated by the object, and prays to her with all his might.”

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**You** would make the furies Christians too, for surely they would be much the better for it.—But, observing the figure of St. Anthony, he would exclaim with astonishment—**But** what do I behold!—Jupiter, the sovereign of gods and men, with a ragged cloak over his shoulders! What a humiliating spectacle! Well do I remember with what awe we bent before that once respectable image. But what has become of the thunderbolt which he held in his hand to chastise the world; and what is that he has got in its place? His conductor would tell him, that it was only a piece of rope with knots upon it to chastise himself; adding, that he was now doing penance for his long usurpation, and that the thunder had long ago been put into better hands. However, he would soon find that even these saints sometimes change their names, according to the enthusiastic caprice of the people; and from this versatility he would still be in hopes, in process of time, to see his friend Jupiter re-assume his bolt and dignity. Do you remember old Huet—the greatest of all originals? One day, as he passed the Statue of Jupiter in the Capitol, he pulled off his hat and made him a bow:—a jacobite gentleman, who observed it, asked him why he paid so much respect to that old gentleman;—for the same reason, replied Huet, that you pay so much to the pretender. Besides, added he, I think there is greater probability that his turn will come round again, than that of your hero; I shall therefore endeavour to keep well with him, and hope he will never forget that I took notice of him in the time of his adversity.”

After some further pertinent remarks on the connexion between the Heathen and Catholic deities and ceremonies,

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***Aristotelis Poetica, gr. lat. edid. T. Tyrwhit. Oxon 1794.***

Of the *Largest Paper*, in *Folio*, only thirty copies were printed, these were intended as presents to crowned heads, public libraries, and distinguished personages, twenty of which have been dispersed.

At the Duke of Roxburgh's Auction, in 1814, a Copy sold for 27*l.* 16*s.*

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***Museum Worsleyanum, or a Collection of Antique Bas-reliefs, Busts, Statues, and Gems; with Views of Places in the Levant, taken on the spot in the years 1785-6-7. (By Sir R. Worsley,) 2 vols. folio. London. Printed by Bulmer, 1794.***

Of this work 250 Copies were printed, none of which were ever sold during the life of the author. In the beginning of the year 1804, no more than twenty-seven copies had been presented by him to particular friends, and such was his anxiety to prevent its being offered for sale, that he purchased a Copy for 200*l.* from the executors of one of the gentlemen to whom he had presented it, in order to hinder its falling into the hands of a bookseller. The expences attending this publication, including the author's travels, are said to have amounted to upwards of 27,000*l.*

There is a very good analysis of it in the first volume of *Savage's Librarian*.

Grenville, 1810, sold for 57*l.* 15*s.*

Sir W. Hamilton, 52*l.* 10*s.*

Townley, 96*l.* 12*s.*

***Disquisition upon Etruscan Vases, displaying their probable connection with the Shows at Eleusis, and the Chinese Feast of Lanterns. Plates, 4to. 1806.***

This privately printed and unpublished book was written by Mr. Christie of Pall Mall, its merit and rarity give it a fair place in any library, and the price it has brought in the following sales sufficiently evince its estimation among collectors.

	£.	s.	d.
Hon. C. F. Greville, April 3, 1810 ...	12	0	0
R. Gough, Esq. April 5, 1810 .....	10	0	0
Astle, 1816 .....	14	5	0
Dutens, 1813 .....	15	15	0
Sir P. Thompson, 1815 .....	10	15	0

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***Stedman's (Captain J. G.) Narrative of a Five Years Expedition against the Revolted Negroes of Surinam, in Guiana, on the Wild Coast of South America, from the year 1772 to 1777, elucidating the History of that Country, and describing its Productions. 2 vols. 4to. with a Portrait of the Author, engraved by Bartolozzi, and 80 Engravings from Drawings by the Author.\* Lond. Johnson, St. Paul's Church Yard, 1806.***

Copies, with the plates coloured, of which I believe very few exist, are rarely met with; a Copy of this description sold among the books of J. Follett, Esq. in 1814, for 7*l*.

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\* At the end of each volume is a List of Plates and directions for placing the same.

John Gabriel Stedman was a native of Scotland, and died at Tiverton, Devon, March 1, 1797, at the age of 52. He was buried at Bickley, near Tiverton, with this Epitaph, written by himself, and at his own desire, placed over his tomb.

This Stedman leaves to you;  
 "As you'd be done by—do."  
 The rest, *memento mori*;  
 Here ends poor Stedman's story.

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*Views in Orkney and on the North-Eastern Coast of Scotland; etched by the Marchioness of Stafford, with Descriptions. Folio. 1807.*

A limited number of these views were struck off to present to particular friends, after which all the plates were broken up.

At the Hon. C. F. Greville's Sale, 1810, a copy sold for 16*l.* 16*s.*

Duten's Sale, 1813 ...	£14	3	6
Pinkerton's, 1813 .....	15	15	0
Stewart's, 1814 .....	10	10	0

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*Engravings and Etchings of the Principal Statues, Busts, Bas Reliefs, Sepulchral Monuments, Cinerary Urns, &c. in the Collection of Henry Blundell, Esq. at Ince, 2 vols. imperial folio, 1809.*

Not printed for Sale, and only Twenty Copies said to have been struck off.

“ This Collection purchased from the Villas Mattel and Este, was transferred from thence by the late proprietor to Ince Blundell, near Liverpool, where he erected, as a repository for them, a rotunda of great architectural beauty, upon the plan of the Pantheon at Rome.”

The only Copy which has hitherto occurred for public sale, was in Payne and Foss's Catalogue for 1815, where it is marked at 73*l.* 10*s.*

There is a Copy in the British Museum. See Clarke's Repertorium, p. 30.

---

*The Antient Paintings of the Baths of Titus, done from the Originals, by Carloni. Atlas Folio. 61 Coloured Drawings, various sizes.*

Not more than Twelve Copies were executed. One of these sold at M. Paris's Sale, in 1791, for 174*l.* 2*s.*

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CHINE—*Les Grandes Batailles de la Chine, gravées sous la Direction de M. Cochin. Atlas Folio, and Description in Quarto.*

The original designs of these prints were sent by the Emperor of China to be engraved in France. When they were done, the plates were sent to China, and very few impressions remained in Europe.

At M. Paris's Sale in 1791, a copy sold for 54*l.* 12*s.*

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***Explication des Principaux Noms laissés en blanc dans la  
Seconde Partie des ' Confessions de J. J. Rousseau,'  
Edition de Genève.***

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<b>M<sup>me</sup>. D——n. ....</b>	<b>Madame Dupin.</b>
<b>M. le President de L——n.</b>	<b>Lamoignon.</b>
<b>M. le Prince de C——. ...</b>	<b>Conti.</b>
<b>M. de F——. ....</b>	<b>Monsieur de Francueil.</b>
<b>Mad<sup>me</sup>. de F——. ....</b>	<b>Madame de Francueil.</b>
<b>M. le Comte de M——, ou simplement M. de M. ...</b>	<b>Monsieur le Comte de Montaigu, Ambassade du Roi Venise.</b>
<b>M. D'——y.....</b>	<b>Monsieur d'Epinay.</b>
<b>M<sup>de</sup>. D'——y ....</b>	<b>Madame D'Epinay, qui donne à Rousseau l'Hermitage.</b>
<b>M<sup>me</sup>. la Comtesse de H——, ou simplement M<sup>me</sup>. de H.</b>	<b>Madame la Comtesse d'Houptot, Belle Soeur de Madame d'Epinay, et dont Rousseau devint à l'Age de 45 Ans si eperdument amoureux.</b>
<b>M. G——, Le Sr. G——, ou G——.....</b>	<b>M. Grimm, Lecteur du Prince Hereditaire de Saxe Gotha.</b>
<b>M<sup>de</sup>. de P——r.....</b>	<b>Madame de Pompadour.</b>
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<b>Le Baron d'H——k, ou simplement d'H——k.</b>	<b>M. le Baron d'Holback.</b>
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<b>M. d'A——. ....</b>	<b>Monsieur d'Argenson.</b>
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- M. S——. .... Monsieur Saurin, de l'Académie Française.
- T——. .... Le Docteur Tronchin, Médecin Genevois.
- M. de St. L——t. .... Monsieur de Saint Lambert, de l'Académie Française, et Auteur du Poème des Saisons.
- Le P. B——r. .... Le Père Berthier.
- M. de B——e. .... Monsieur de Bonville.
- M. de L. de M——s, ou simplement M. de M. ... Monsieur de Lamoignon de Malherbes.
- M. de C——. .... Monsieur le Duc de Choiseul.
- L'Abbé de B——s. .... Boufflers.
- M<sup>de</sup> la Comtesse de B——s ou simplement Mad<sup>me</sup>. de B——s ..... Madame la Comtesse de Boufflers.
- Le Marquis de V——y... Villeroy.
- M. M——. .... Monsieur Moulton.
- M. Du P——. .... Monsieur Du Peyrou.
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E—— ..... Epinay. } Madame D'Epinaÿ.

J'ai trouvé cette explication en manuscrit dans une copie des "Confessions de J. J. Rousseau," Edition de Geneve.

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Marshall, Printer, Kenton Street, Brunswick Square.

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BY  
**WILLIAM DAVIS,**

AUTHOR OF "THE OLIO OF BIBLIOGRAPHICAL AND LITERARY ANECDOTES  
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LONDON:

PRINTED FOR W. DAVIS, BOOKSELLER,  
AT THE BEDFORD LIBRARY, SOUTHAMPTON ROW, RUSSELL SQUARE.

1825.

**G. TAYLOR, PRINTER, LAMB'S CONDUIT PASSAGE, RED LION SQUARE.**

## PREFACE.

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MANY know to their cost the truth of Harwood's remark "that the knowledge of Books, like the knowledge of every Art that is arduous and useful, must be purchased at a high price, and can only be acquired by an assiduous and judicious application to this pursuit for a considerable number of years." Experienced individuals will also readily admit, with Oldys, in his Librarian, "that the most industrious part in performances of this kind, is that which is most invisible; the mass of reference and reading therein required bearing no proportion to the small quantity of writing that appears." It has therefore usually happened, that any attempt to facilitate such knowledge, has been received with indulgence, if not with approbation. Without such encouragement to the Author's former productions, the present performance had never been submitted to public scrutiny; and having publicly but uselessly invited the more valuable suggestions or contributions of others, he only trusts that the sanction he has hitherto experienced may not in the present instance be diminished,—“And if I have done well and as fitting the occasion, it is that which I desired—but if slenderly and meanly, it is that which I could attain unto.”

W. D.

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**"Nature will have her course, and dull Books will be forgotten in spite of Bibliographers."**

***Campbell.***

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M. M——.	.....	Monsieur Moulton.
M. Du P——.	.....	Monsieur Du Peyrou.
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PRINTED FOR W. DAVIS, BOOKSELLER,  
AT THE BEDFORD LIBRARY, SOUTHAMPTON ROW, RUSSELL SQUARE.

1825.

Our Author was appointed Bishop of Durham in 1333, and Lord Treasurer of England in 1344. His Book relates the measures he took to gratify his favourite passion, the love of books ; whilst Treasurer and Chancellor of England he took his perquisites and new year's gifts in books ; and by Edward the Third's favor rummaged the Libraries of the principal men, and brought to light many books which had been locked up for ages.

At Avignon, in the year 1331, among the distinguished and learned men with whom Petrarch became acquainted, Richard de Bury is thus characterized by the Author of the life of Petrarch.

“ One of these was Richard of Bury or Aungerville, who came to Avignon this year. He was sent thither by Edward the Third, his Pupil and his King. Edward wrote a letter to the Pope, recommending to him in particular Richard of Bury, and Anthony of Besanges, whom he had sent with an embassy to his Court. Richard of Bury had a piercing wit, a cultivated understanding, and an eager desire after every kind of knowledge. Nothing could satisfy this ardour, no obstacle could stop its progress. He had given himself up to study from his youth. His genius threw light on the darkest, and his penetration fathomed the deepest, subjects. He was passionately fond of books ; and laboured all his life to collect the largest library at that time in Europe. A man of such merit, and the Minister and favorite of the King of England, was received with every mark of distinction in the society of Cardinal Colonna.”

His stay at Avignon was short : Edward, who could not do without him, recalled him to England soon after. On his

return he possessed all the confidence and favor of his Master, who first made him Bishop of Durham, Chancellor the year following, then High Treasurer, and Plenipotentiary for a treaty of peace with France.

Richard of Bury did in England what Petrarch did in France, Italy, and Germany; he gave much of his attention, and spent great part of his fortune, to discover the manuscripts of ancient Authors, and have them copied under his immediate inspection, and kept binders, illuminators, and writers in his palaces. Richard in his *Philobiblion*, a Treatise which he wrote on the love and choice of books, relates the incredible expense he was at to form his famous Library, notwithstanding he made use of the authority which his dignity and favor with the King procured him. He mentions the arts he was obliged to use to compass his design, and informs us that the first Hebrew and Greek Grammars that ever appeared were derived from his labours. He had them composed for the English students; persuaded that without the knowledge of these two languages, and especially the Greek, it was impossible to understand the principles of either the ancient Heathen or Christian Writers. Richard de Bury died in 1345, and is said to have possessed more books than all the Bishops of England together. Besides the fixed Libraries which he had formed in his several Palaces, the floor of his common apartment was so covered with books that those who entered could not with due reverence approach his presence.

See some further curious particulars in the new edition of Warton's *History of English Poetry*, vol. i. 8vo. p. cxlvii, &c.

---

*Fazio Dita Mundi. Folio. 1474.*

*Achard*, in his *Cours de Bibliographie*, tom. iii. p. 191, places this amongst the *Poemes Scientifiques*, and from actual inspection of a fine copy in the Public Library at Marseilles, plumes himself upon being the first Bibliographer who has accurately described it. I shall content myself by giving its title from *Achard*, and adding a few miscellaneous remarks, omitting some of his details, as of little general interest. Its title is as follows :

*Incominza el Libro primo Dita Mundi cumponuto per Fazio Di Gl Uberti da Firenze. Et prima de la buona dispositione che egli ebe adretarsi da gli Vitii et saguire le Virtute: Capitulo primo.*

Each following chapter is headed by its argument, with its number in Roman figures, and the whole work is printed in double columns. It is not paged, neither has it catchwords. It has signatures only to the gatherings, which begin with *a*, and extend to and comprise the letter *o*; these gatherings are all of eight leaves, excepting *a*, which only has six, and *e*, which only comprises 4 leaves.

It is remarkable that the signatures of the gatherings are entirely at the bottom of the page, therefore if the book-binder happen to be at all liberal in the application of his knife—the signatures must be found wanting.

Payne's Catalogue for 1801 refers for an account of this Work to the Irish Philosophical Transactions by Lord Charlemont.

In book iv. cap. xxiii. of *Dita Mundi* there is an account of a nation of tailed men, and it is well known that Lord Monboddo



believed in the existence of such a race.\* Jean Struys, *Voyages in Moscovie, &c.* positively asserts that he saw a race of men in Formosa with tails.

In Bulwer's *Artificial Changling*, scene 22 relates to tailed nations and breech gallantry.

A copy of this rare first edition sold at the Valliere sale for 480 francs. M. Crevenna's for 136 francs. Pinelli's, 1789-90, for £5. 10s.: and Floncel's, which, according to Brunet, was a very beautiful copy, for 800 francs;—and “thereby hangs a tale—I'll tell it.” Floncel's copy, according to the Abbé St. Leger,† no longer exists. An English amateur having commissioned some one to buy it for him without fixing the price, the book was run up to the enormous sum of 800 francs, at which price it was purchased for him, but when he received it he was so irritated at having been made to pay so dearly for his folly, that he threw the book out of spite into the fire. “Happily,” says the quizzical French Bibliographer, “English Bibliomaniacs do not act so spitefully now a days for so trifling a matter, otherwise at the prices which they give for rare Books, it might be expected that entire Libraries would share the fate of the Dita Mundi.”

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*Sallust. 4to. Valentia. 1475.*

Unnoticed by Dibdin. Beloe says it is by far the rarest of all the editions of Sallust.

Valentia was the first place in Spain where the art of Printing was introduced. The names of the Printers were

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\* See *Ancient Metaphysics*, vol. iii. p. 250. 4to. 1784.

† See Brunet *Manuel du Libraire*, tom. ii. p. 12.

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*Gower (John) Confessio Amantis, that is to saye in Englishe, the Confessyon of the Lover. Folio. Emprynted at Westmestre by Wyllyam Caxton. (1493 by mistake for) 1483.*

West, 1773, 9*l.* 9*s.* Daly, 1792, 15*l.* 7*s.* 1*d.* Gulston, 7*l.* 10*s.* Mason, 1807, (first and last leaves wanting,) 15*l.* 15*s.*

Duke of Roxburghe 336*l.* bought by the Duke of Devonshire. Merly Library, 315*l.* bought by the Marquis of Blandford, at whose sale, after he became Duke of Marlborough, it sold for 205*l.* 16*s.* to Watson Taylor, Esq.; and when this latter Gentleman's Library was brought to the hammer in 1823, this same book, being found to be imperfect, only sold for 57*l.* 15*s.*

It may amuse to learn Hearne's opinion of the value of the Harleian copy, which is described as an extraordinary fair one. Hearne never saw so complete a book of this edition, and thought it worth more than Two Guineas!!! Frognall Dibdin enthusiastically adds, "*twenty times two guineas* could not now procure a perfect copy."

On this piece, says Warton, Gower's character and reputation as a Poet are almost entirely founded. His French Sonnets, according to Campbell in his Essay on English Poetry, (p. 74,) are marked by elegance and sensibility,\* and his English Poetry contains a digest of all that constituted the knowledge of his age. His cotemporaries greatly esteemed him; and the Scottish as well as English Writers of the subsequent period, speak of him with unqualified admiration.

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\* Mr. Todd has transcribed some of them from the original MSS. in the Marquis of Stafford's Library. See his Illustrations of Gower and Chaucer, p. 102 to 108.

Both Warton and Campbell have detailed the plan and execution of the *Confessio Amantis*, and which the latter says is peculiarly ill contrived.

A lover, whose case has not a particle of interest, applies according to the Catholic ritual to a Confessor, who, at the same time, whimsically enough, bears the additional character of a Pagan Priest of Venus, and like the Mystagogue in the Picture of Cebes, is called Genius. The Holy Father, it is true, speaks like a good Christian, and communicates more scandal about the intrigues of Venus than Pagan Author ever told. A pretext is afforded by the ceremony of confession, for the Priest not only to initiate his Pupil in the duties of a lover, but in the wide range of ethical and physical knowledge; and at the mention of every virtue and vice, a tale is introduced by way of illustration. Does the Confessor wish to warn the Lover against impertinent curiosity? He introduces a propos to that failing, the History of Actæon, of peeping memory. The Confessor inquires if he is addicted to a vain glorious disposition; because if he is, he can tell him a story about Nebuchadnezzar. Does he wish to hear of the virtue of conjugal patience? it is aptly inculcated by the anecdote respecting Socrates, who, when he received the contents of Xantippe's pail upon his head replied to the provocation only by a witticism. Thus with shrieving narrations, and didactic speeches, the work is extended to thirty thousand lines, in the course of which the virtues and vices are all regularly allegorized.\*

The *Confessio Amantis* (says Warton) was written at the command of Richard 2d, who, meeting our Poet Gower

---

\* Campbell's Essay.

***Explication des Principaux Noms laissés en blanc dans la  
Seconde Partie des ' Confessions de J. J. Rousseau,'  
Edition de Genève.***

M. D——n.....	Monsieur Dupin.
M <sup>de</sup> . D——n. ....	Madame Dupin.
M. le President de L———n.	Lamoignon.
M. le Prince de C——. ...	Conti.
M. de F——. ....	Monsieur de Francueil.
Mad <sup>de</sup> . de F——. ....	Madame de Francueil.
M. le Comte de M——, ou simplement M. de M. ...	Monsieur le Comte de Montaigu, Ambassade du Roi Venise.
M. D'——y.....	Monsieur d'Epinay.
M <sup>de</sup> . D'——y .....	Madame D'Epinay, qui donne à Rousseau l'Hermitage.
M <sup>de</sup> . la Comtesse de H——, ou simplement M <sup>de</sup> . de H.	Madame la Comtesse d'Houptot, Belle Sœur de Madame d'Epinay, et dont Rousseau devint à l'Age de 45 Ans si eperdument amoureux.
M. G——, Le Sr. G——, ou G——.....	M. Grimm, Lecteur du Prince Hereditaire de Saxe Gotha.
M <sup>de</sup> . de P——r.....	Madame de Pompadour.
M. de C———x. ....	Monsieur de Chenonceaux.
M <sup>de</sup> . de C———x.....	Madame de Chenonceaux.
Le Baron d'H———k, ou simplement d'H———k.	M. le Baron d'Holback.
M <sup>de</sup> . d'H———k. ....	Mad <sup>de</sup> . la Baronne d'Holback.
M. d'A———. ....	Monsieur d'Argenson.
M <sup>lle</sup> . F——.....	Mademoiselle Fel.

M. S—— ..... Monsieur Saurin, de l'Académie Française.

T—— ..... Le Docteur Tronchin, Médecin Genevois.

M. de St. L——t. .... Monsieur de Saint Lambert, de l'Académie Française, et Auteur du Poème des Saisons.

Le P. B——r. .... Le Père Berthier.

M. de B——e. .... Monsieur de Bonville.

M. de L. de M——s, ou simplement M. de M. ... Monsieur de Lamoignon de Malsherbes.

M. de C——. .... Monsieur le Duc de Choiseul.

L'Abbé de B——s. .... Boufflers.

M<sup>de</sup>. la Comtesse de B——s ou simplement Mad<sup>me</sup>. de B——s ..... Madame la Comtesse de Boufflers.

Le Marquis de V——y... Villeroy.

M. M——. .... Monsieur Moulton.

M. Du P——. .... Monsieur Du Peyrou.

M. D'I——s. .... Monsieur D'Ivernois.

La Marichale de M——x. Mirepoix.

La C——.... La Chevrette. } Maisons de Campagne de  
E—— ..... Epinay. } Madame D'Epinay.

J'ai trouvé cette explication en manuscrit dans une copie des "Confessions de J. J. Rousseau," Edition de Geneve.

FINIS.

A SECOND  
**JOURNEY ROUND**  
 THE  
**Library**  
 OF  
**A BIBLIOMANIAC;**  
 OR,  
***CENTO OF NOTES AND REMINISCENCES***  
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---

BY  
**WILLIAM DAVIS,**  
 AUTHOR OF "THE OLIO OF BIBLIOGRAPHICAL AND LITERARY ANECDOTES  
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---

*LONDON:*

PRINTED FOR W. DAVIS, BOOKSELLER,  
 AT THE BEDFORD LIBRARY, SOUTHAMPTON ROW, RUSSELL SQUARE.

1825,

The Trovers-edition of 1723, by the Widow Goulet, I have ; it consists of 38 leaves, having wood-cut head-pieces to almost every page : each cut of the *Danse Macabre* contains four figures, viz. two of Death and two of the Personages he is addressing. The Vignette to the Title-page represents four Skeletons playing in concert, on bagpipe, hardy gurdy, harp, pipe and tabor. At the back of the Title, is a representation of the Author, and facing him three emblematical figures, and beneath are 16 lines in verse. The next leaf begins the Work by a repetition of the Vignette on the Title, and a Poetical Quartetto by these Skeleton Performers, and, as a specimen, I shall give the chant of

Le Troisième Mort.

Entendez ce que je vous dis  
Jeunes et vieux, petits et grands,  
De jour en jour dedans nos lits,  
Comme nous allez mourans,  
Vos corps iroient diminuant,  
Comme nous autres Trepassez  
Et quoy que l'on vive cent ans,  
Ces cent ans sont bientôt passez.

These four relentless personages then quit their troubadour occupation, and begin to lay violent hands on the Pope, the Emperor, the Cardinal, and the King: the Pope wishes to excuse himself from quadrilling with Death, and pleads ineffectually his sanctity as God's Vicar, and the bearer of St. Peter's keys.—The Emperor seems less unwilling, as he does not know where to appeal against Death's unmannerly citation, and thinks a death bed easier and lighter than an Emperor's throne and diadem.—The Cardinal is told he must throw off his rich robes with his astonishment, and join in the dance.—Death then addresses the King as follows ;



## PREFACE.

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MANY know to their cost the truth of Harwood's remark "that the knowledge of Books, like the knowledge of every Art that is arduous and useful, must be purchased at a high price, and can only be acquired by an assiduous and judicious application to this pursuit for a considerable number of years." Experienced individuals will also readily admit, with Oldys, in his Librarian, "that the most industrious part in performances of this kind, is that which is most invisible; the mass of reference and reading therein required bearing no proportion to the small quantity of writing that appears." It has therefore usually happened, that any attempt to facilitate such knowledge, has been received with indulgence, if not with approbation. Without such encouragement to the Author's former productions, the present performance had never been submitted to public scrutiny; and having publicly but uselessly invited the more valuable suggestions or contributions of others, he only trusts that the sanction he has hitherto experienced may not in the present instance be diminished,—“And if I have done well and as fitting the occasion, it is that which I desired—but if slenderly and meanly, it is that which I could attain unto.”

W. D.

**"Nature will have her course, and dull Books will be forgotten in spite of Bibliographera."**

**Campbell.**

the 2d, then King of the Romans.—All these Personages assisted at the Council. The descriptions beneath were in German, which, as time had in some degree effaced both the Painting and the Inscriptions, the Magistrate had them retouched in 1568 by one Klauber of Bâle, who succeeded so well in his restoration, that it is said not the smallest difference from the original was perceptible. In the whole length of the wall there yet remained some space, the painter therefore added the image of the pious and learned Jean Oecolampade, in memory of the Reformation recently effected: viz. in 1529, and, as a finish to the work, he portrayed himself, wife, and children in the dress of the period. It again experienced reparation many years after, and in its then state Merian depicted it.\*

If this be the true history of the Dance of Death, which I at present see no reason to disbelieve, similar representations or copies were soon transmitted and became popular in other cities; among the rest the walls of St. Innocent's Cloister, at Paris, were thus ornamented, and according to Warton in his observations on Spenser, one Machabre, a French Poet, wrote a description of it in verse; whence no doubt originated the title of "*Danse Macabre*." Stow, in his Survey of London, speaking of the cloisters which anciently belonged to St. Paul's Church, says, about this cloister was artificially and richly painted the Dance of Machabray, or Dance of Pauls; the like whereof was painted about St. Innocent's Cloister at

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\* The 85th and last plate in Merian's book is a very singular one; it perfectly represents a good looking healthy man, with whiskers, beard, hair, and a ruff round his neck; turn the book upside down, and a most horrible Death's head, as accurately delineated, presents itself.

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“ This Collection purchased from the Villas Mattei and Este, was transferred from thence by the late proprietor to Ince Blundell, near Liverpool, where he erected, as a repository for them, a rotunda of great architectural beauty, upon the plan of the Pantheon at Rome.”

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M. de C—	Monsieur le Duc de Choiseul.
L'Abbé de B—s.	Boufflers.
M <sup>de</sup> . la Comtesse de B—s ou simplement Mad <sup>me</sup> . de B—s	Madame la Comtesse de Boufflers.
Le Marquis de V—y...	Villeroy.
M. M—	Monsieur Moulton.
M. Du P—	Monsieur Du Peyrou.
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PRINTED FOR W. DAVIS, BOOKSELLER,  
AT THE BEDFORD LIBRARY, SOUTHAMPTON ROW, RUSSELL SQUARE.

1825,

*brarian*, p. 67, &c.; and Warton, in his *History of English Poetry*, is not a little indebted to him for numerous illustrative quotations.

---

*Carmeliani (Petri) Carmen. 4to. Without date. London, Richard Pynson. 24 leaves only.*

This little Poem contains some curious details relative to the projected marriage between Charles of Castile, Archduke of Austria (afterwards Charles the 5th) and the Princess Mary, daughter of Henry the 7th of England.

There was a copy on vellum in the Harleian Library, No. 7485, which, says Brunet, probably was the same sold in the Mo Carthy sale for 1000 francs, and which, I believe, the Rt. Hon. T. Grenville now has;

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*Demasthenis Orationes, &c. Gr. Folio. Venet. Aldus. 1504.*

First Greek Edition of this Author. Aldus printed two editions of this book the same year. In the first, which is the most rare, the Dolphin and Anchor (on the Title-page) are in outline only, with the word ALDUS between two stars on *one side of the Anchor*, and MA. Ro. on the other. The second edition, which is most esteemed by scholars, on account of its greater correctness and better execution, has the Dolphin and Anchor shaded with AL on one side and DUS on the other.

The value of the second edition varies according to condition at from 18/. 18s. to 25/. The first edition being the scarcer is pretty nearly of equal value when in good preservation.

*Dionysii Opera Omnia. Gr. Lat. Edente Js. Taylor.*  
4to. Tbm. 2 et 3. Cantab. 1748—1757.

Large paper copies of this excellent edition, (the first volume of which never appeared,) and which was intended to have been completed in 5 vols. are rare and valuable.

At Heath's sale, 1810, 9*l.* 14*s.* 6*d.*

Merly Library, 1813, 6*l.* 6*s.*

Viscount Harberton, 1822, 8*l.* 8*s.*

Small paper copies bear a very limited price.

*Saint Gréaal (L'Histoire ou le Roman du) qui est le fondement de la Table Ronde. Translaté du Lat. en Ryme Français, et de Rime en Prose. Par Rob. Borron ou Boïron.*  
1 vol. in folio, Paris. Dupré. 1516.

Roxburghe, 17*l.* 17*s.*

*Sainet Greal contenant la Conqueste du dict Sainet Greal (faicte par Lancelot du Lac.) Lett. Goth. fig. en bois. 2 tom. en 1. Folio. Paris. 1523.*

Crofts, 5*l.* 7*s.* 6*d.*

"The Holy Grail, that is, the Real Blood of our Blessed Saviour. King Arthur's Knights are represented as adventuring in quest of the *Sangreal* or *Sanguis Realis*. This expedition was one of the first subjects of the old Romance."

See Warton on Spenser, vol. i. p. 51, and vol. ii. p. 287, &c.

St. Graal, or Sangreal, is elsewhere derived from Grasal, which signifies a cup in old French, or from the *Sanguis Realis*, with which it was supposed to have been filled. According to

**"Nature will have her course, and dull Books will be forgotten in spite of Bibliographers."**

**Campbell.**

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Granger says, this is the first Treatise on Arithmetic published in this country.

It is by no means a rare book, and I have seen more than one copy sell at a very cheap rate.

At Sir Peter Thompson's sale, in 1815, a copy was bought by Mr. Heber for 2*l.* 16*s.*

Bishop Tonstall's own copy, *upon vellum*, is in the Public Library at Cambridge.

*Boecius' Boke of Consolation. Folio. Printed by W. Caxton.*

At the Alchorne sale, 1813, an imperfect copy of this book sold for 53*l.* 11*s.*

*Boecius, translated into English. 4to. Tavestok. 1525.*

West's sale, 3*l.*; Dr. Askew, 5*l.*; Forster, 7*l.* 10*s.*; Mason, 17*l.*; Gough, 27*l.* 6*s.* (resold, being imperfect, for 14*l.* 3*s.* 6*d.*).

No Roman Writer appears to have been more studied and esteemed from the beginning to the end of the barbarous centuries than Boetius. "His Consolations of Philosophy" was translated into Saxon by King Alfred, and illustrated with a Commentary, by Asser, Bishop of St. David's.

See Warton's History of English Poetry, vol. ii. 8*vo.* p. 342.

*La Bible qui est toute la Sainte Ecriture, tradlatée en François par Robert Pierre Olivetan (aidé de Jean Calvin.) Folio. Neufchatel. De Wingle. 1535.*

This is the first Bible published by the Protestants:—copies in good preservation are difficult to be met with. The

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Edition de Genève.***

M. D——n.....	Monsieur Dupin.
M <sup>de</sup> . D——n. ....	Madame Dupin.
M. le President de L——n.	Lamoignon.
M. le Prince de C——. ...	Conti.
M. de F——. ....	Monsieur de Francueil.
Mad <sup>de</sup> . de F——. ....	Madame de Francueil.
M. le Comte de M——, ou simplement M. de M. ...	Monsieur le Comte de Mont- taigu, Ambassade du Roi Venise.
M. D'——y.....	Monsieur d'Epinay.
M <sup>de</sup> . D'——y .....	Madame D'Epinay, qui donne à Rousseau l'Hermitage.
M <sup>de</sup> . la Comtesse de H——, ou simplement M <sup>de</sup> . de H.	Madame la Comtesse d'Houp- tot, Belle Sœur de Madame d'Epinay, et dont Rousseau devint à l'Age de 45 Ans si eperdument amoureux.
M. G——, Le S <sup>r</sup> . G——, ou G——.....	M. Grimm, Lecteur du Prince Hereditaire de Saxe Gotha.
M <sup>de</sup> . de P——r.....	Madame de Pompadour.
M. de C——x. ....	Monsieur de Chenonceaux.
M <sup>de</sup> . de C——x.....	Madame de Chenonceaux.
Le Baron d'H——k, ou simplement d'H——k.	M. le Baron d'Holback.
M <sup>de</sup> . d'H——k. ....	Mad <sup>de</sup> . la Baronne d'Holback.
M. d'A——. ....	Monsieur d'Argenson.
M <sup>lle</sup> . F——.....	Mademoiselle Fel.

M. S——.	.....	Monsieur Saurin, de l'Académie Française.
T——.	.....	Le Docteur Tronchin, Médecin Genevois.
M. de St. L——t.	.....	Monsieur de Saint Lambert, de l'Académie Française, et Auteur du Poème des Saisons.
Le P. B——r.	.....	Le Père Berthier.
M. de B——e.	.....	Monsieur de Bonville.
M. de L. de M——s, ou simplement M. de M.	...	Monsieur de Lamoignon de Malherbes.
M. de C——.	.....	Monsieur le Duc de Choiseul.
L'Abbé de B——s.	.....	Boufflers.
M <sup>de</sup> . la Comtesse de B——s ou simplement Mad <sup>me</sup> . de B——s	.....	Madame la Comtesse de Boufflers.
Le Marquis de V——y...		Villeroy.
M. M——.	.....	Monsieur Moulton.
M. Du P——.	.....	Monsieur Du Peyrou.
M. D'I——s.	.....	Monsieur D'Ivernois.
La Marichale de M——x.		Mirepoix.
La C——....	La Chevrette.	} Maisons de Campagne de Madame D'Epinay.
E——	..... Epinay.	

J'ai trouvé cette explication en manuscrit dans une copie des "Confessions de J. J. Rousseau," Edition de Geneve.

FINIS.

Marshall, Printer, Kenton Street, Brunswick Square.

©

A SECOND  
**JOURNEY ROUND**

THE  
**Library**

OF  
**A BIBLIOMANIAC;**

OR,  
***CENTO OF NOTES AND REMINISCENCES***

CONCERNING  
**RARE, CURIOUS, AND VALUABLE**  
**Books.**

---

BY  
**WILLIAM DAVIS,**

AUTHOR OF "THE OLIO OF BIBLIOGRAPHICAL AND LITERARY ANECDOTES  
AND MEMORANDA."

---

***LONDON:***

PRINTED FOR W. DAVIS, BOOKSELLER,  
AT THE BEDFORD LIBRARY, SOUTHAMPTON ROW, RUSSELL SQUARE.

1825,

The said John Palsgrave hath also (contingues Wood) written *several Epistles*, and published a Translation of a Book, intituled, *Ecphrastes Anglica in Comœdiam Acolasti*. Or, *the Comedy of Acolastus translated into our English Tongue, after such a manner as Children are taught in the Grammar School; first word by word as the Latin lyeth, and afterwards according to the sense and meaning of the Latin sentences, &c.* 4to. Lond. 1540.

Which scarce Play, at Farmer's sale, sold for 4*l.* 5*s.* 6*d.* A copy at the sale of Hayley's library brought 22*l.* 1*s.*

An account of this Play, which is a version of the *Prodigal Son*, written originally in Latin Verse by Guill. Fullonius,\* may be found in Reed and Jones's *Biographia Dramatica*, where also an account of Palsgrave may be met with, but containing nothing more than the account given in Wood's *Athenæ*, but without any acknowledgment of the source whence derived.

Dibdin, in his edition of Ames, vol. iii. p. 368, describes Palsgrave's translation of "*Acolastus*." It is also mentioned by Percy in his *Reliques*, vol. i. p. 134 (note p.) 2d edition, 1767.

---

*Porto (L.) Istoria di due Nobili Amanti (Romeo e Giulietta.)*

8vo. Venice. No date.

Borromeo, 1817, 15*l.*

---

\* See *Brunet Manuel du Libraire* for an account of the earliest editions of the Latin original.

*Porto (L da) Rime e Prosa—cioè la Giuletta Novella.* 8vo.  
*Venice.* 1539.

*Di Gran Rarità.* Pinelli, 5l. 5s.

☞ This is the earliest novel upon the unhappy loves of Romeo and Juliet, printed several years prior to that of Bandello on the same subject.

There is a translation of it in the *Res Literaria*, noticed in the Gentleman's Magazine, Dec. 1, 1822.

*Clizia L'Infelice Amore di Giulia e Romeo, in ottava rima.*  
 8vo. *Venet. Giolito.* 1553.

Molini, Florence, 1807, 33 francs.

*Bandello's History of Romeo and Juliet* was metrically paraphrased by Arthur Brooke, and printed by R. Tothill, 1562.

Brydges, in Phillips's *Theatrum Poetarum*, 8vo. Canterbury, 1800, p. 128, says, "the Editors of Shakspeare have discovered this to have been the original of Shakspeare's Romeo and Juliet."

---

*Borde (Andrew.) A Booke of the Introduction of Knowledge, the which doth teache a man to speake part of all maner of languages, and to know the usage and fashion of all maner of countries, and for to know the most part of all maner of coins of money.* 4to. *Black letter.* Imprint by William Copland. *Without date.*

Dedicated to the Lady Mary, daughter of King Henry the Eighth—which dedication is dated from *Mountpelyer*, May 3, 1542.

Pearson, 1788, 4l. 15s. to Mr. Bindley.

This book is partly written in verse and partly in prose, contained in 39 chapters, before each of which are wood cuts with representations of men. Before the first chapter, in which he has characterized an Englishman, is the print of a naked man, with a piece of cloth lying on his right arm, and a pair of sheers in his left hand, under which is an inscription in verse, of which the following are the four first lines :

“ I am an English Man, and naked I stand here,  
 Musing in my mind what rayment I shall were :  
 For now I will were thys, and now I will were that,  
 And now I will were I cannot tell what,” &c.

Before the 7th Chapter is the portrait of the Author himself, standing in a pew with a canopy over it, habited in a loose gown with wide sleeves, and on his head a chaplet of laurel, with a book before him on a desk, with the following title of the said chapter beneath :

*“ The VII Chapyter sheweth how the auctor of this Boke had dwelt in Scotland and other Ilands, and did go thorow and round about Christendom qnd out of Christendom declaring the Properties of all the Regions, Countries, and Provinces, the which he did Travcl thorow.”*

This Portrait, according to Herbert's Memoranda, served also for a Portrait of Skelton, Poet Laureat. See Dibdin's Ames, vol. iii. p. 160.

Mr. Upcott edited a re-print of 100 copies of this curious tract, with wood-cuts, one of which is in Rivington's Catalogue for 1824, marked at 1l. 11s. 6d. The cut of the Englishman from this reprint is given in Dibdin's account of it, who says of it in conclusion, “ this is probably the most curious and interesting volume ever put forth from the press of Copland.”

Andrew Borde was a whimsical being, and said by Granger to have been Physician to Henry VIIIth; whether from his facetious mode of practice according to Phillips, or from the Harlequinism of his pursuits and writings, he gave rise to the name and character of MERRY ANDREW, seems uncertain: he appears to have applied his mind to many subjects, and, like most quacks, to have been equally confident in all.

*The Book of Knowledge,*

*The Breviary of Health,*

*The Dietary of Health,*

*Merry Tales of the Mad Men of Gotham,*

*Merry History of the Mylner of Abington,*

*Book of Prognostics,*

—— *Urines,*

—— *Roads,*

are specimens of what he aimed at.

According to Wood's *Athenæ*, vol. i. p. 61, folio, "It was Borde's practice, when living at Winchester, where, as at other places, it was his custom to drink water three days in a week, to wear constantly a shirt of hair, and every night to hang his shroud and *socking*, or burial sheet, at his bed's feet, according as he had done, as I conceive, while he was a *Carthusian*.

"He always professed celibacy, and did zealously write against such Monks, Priests, and Friars, that violated their vow by marriage, as many did when their respective houses were dissolved by Henry VIII."

This zeal caused his opponents to promulgate various scandalous stories, to the discredit of the Doctor's continence—for which see *Athenæ Oxoniensis*. "But letting these matters pass, I cannot otherwise but say," continues Wood, "that our

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“ It is well known,” says Percy, “ that Dramatic Poetry in this and most other nations of Europe owes its origin, or at least its revival, to those religious shows, which in the dark ages were usually exhibited on the more solemn festivals. At those times they were wont to represent in the Churches the lives and miracles of the Saints, or some of the more important stories of Scripture: And as the most mysterious subjects were frequently chosen; such as the Incarnation, Passion, and Resurrection of Christ, &c. these exhibitions acquired the general name of *Mysteries*. At first they were probably a kind of dumb shews, intermingled, it may be, with a few short speeches; at length they grew into a regular series of connected Dialogues, formally divided into acts and scenes. Specimens of these in their most improved state (being at best but poor artless compositions) may be seen among Dodsley's Old Plays, and in the Harleian Miscellany.” How they were exhibited in their most simple form, we may learn from a “ A merye Jest of a man that was called Howleglas,” whose waggish tricks are the subject of the book at the head of the present article. After many adventures, he comes to live with a Priest, who makes him his Parish Clerk. This Priest is described as keeping a *Leman*, or Concubine, who had but one eye, to whom Howleglas owed a grudge, for revealing his rogueries to his master. The story thus proceeds: “ And than in the meane season, while Howleglas was Parysh Clarke, at Easter they should play the resurrection of our Lorde: and for because than the men wer not learned, nor could not read, the Priest toke his Leman, and put her in the grave for an Aungell: and this seing, Howleglas toke to hym iij of the symplest persons that were in the towne, that played the iij Maries; and the Person (i. e. Par-

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*Heywood's (John) Woorkes, containing the Spider and the Flie, His Dialogues on English Proverbs, and his 600 Epigrammes.* 4to. 1562.

Mason, 3*l.* 13*s.* 6*d.*; Farmer, 5*l.* 10*s.*; Devonshire Duplicates, 1815, 7*l.*; Duke of Roxburghe, 21*l.*

*Another Edition.* 4to. 1576. Sold at Mr. Strettell's sale in 1820 for 7*l.* 17*s.* 6*d.*

*Heywood's (John) Dialogue on English Proverbs.* 4to. First edition. 1546.

Duke of Roxburghe, 1812, 4*l.* 10*s.*

Heywood's largest and most laboured work is the *Spider and Flie*, which forms a pretty thick quarto in old English verse, printed in the black letter; and at the beginning of each of the 77 chapters of which the Parable consists, appears the figure of the Author, either standing or sitting before a table, with a book on it, near a window hung with cobwebs, flies, and spiders. By way of frontispiece is a wooden print of the Author at full length, and probably in the habit he usually wore, for he is dressed in a fur gown, resembling that of a Master of Arts. He has a round cap on his head, and a dagger hanging to his girdle; his chin and lips appear close shaven.

Hollinshed, in his Chronicle, says of Heywood, that in his Book of the *Spider and Flie*, "he dealeth so profoundlie, and "beyond all measure of skill, that neither he himself that made "it, neither anie one that readeth it, can reach unto the meaning thereof."

Spceaking of the Author of the "*Spider and Flie*," who was also a Dramatic Writer, and a list of whose plays may be found in Reed and Jones's *Biographia Dramatica*, Mr Warton says,

“ that he was one of the very first\* Dramatic Writers, that our  
 “ island produced. He drew the Bible from the stage, and  
 “ introduced representations of familiar life and popular man-  
 “ ners.”

John Heywood, according to Isaac Reed's account, and which is extracted almost verbatim from *Wood's Athenæ*, was born at North Mims, near St. Alban's, in Hertfordshire, and was educated at Oxford; but the sprightliness of his disposition not being well adapted to the sedentary life of an academician, he went back to his native place, which being in the neighbourhood of the great Sir Thomas More, he presently contracted an intimacy with that great Mæcenas of wit and genius, who introduced him to the knowledge and patronage of the Princess Mary. Heywood's ready wit and aptness for jest and repartee, together with the possession of great skill both in vocal and instrumental music, rendered him a favourite with Henry VIII. who frequently rewarded him very highly.† On the accession of Edward VI. he still continued in favor, though the Author of *The Art of English Poetry* says it was “ for the mirth and quickness of conceit, more than any good learning that was in him.”

He continued a great favorite with Queen Mary after she came to the throne, and even till her death, after which, being a bigoted Roman Catholic, he became apprehensive that some of the severities which had been practised on the Protes

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\* Anthony Wood, in his *Athenæ Oxoniensis*, does not subscribe to this opinion.

† Granger, in his *Biographical Hist. of England*, says, “ I have somewhere seen John Heywood mentioned as Jester to King Henry VIII.” vol. i. p. 170.

tants in the preceeding reign, might be retaliated on those of a contrary persuasion in that of Mary's successor, Queen Elizabeth; he therefore thought it best for the security of his person, and the preservation of his Religion, to quit the Kingdom and retire to Mechlin, where he died in 1565, leaving several children behind him, to whom he had given liberal educations.

“His settling at Methlin,” says sly Anthony Wood, “is a wonder to some, who will allow no Religion in Poets, that this person should above all his profession be a voluntary exile for it.”

---

*Bataillon's (Stephen) Travayled Pilgrim, bringing Newes from all Parties of the Worlds, such like scarce heard of before. 1569. Black letter, embellished with a great number of wood engravings.*

Ritson introduces this writer in his Catalogue of English Poets. Beloe knew of only one copy of this Poem, viz. in the British Museum, and from the specimen given by him in his *Anecdotes of Literature*, vol. ii. p. 100, I think the world is no loser by the rarity of the book. A copy has been recently sold (1822), at the dispersion of Mr. Perry's library, for 26*l.* 15*s.* 6*d.* and bought by Mr. Hall.

Mention is made of this author, and of one or two other productions by him, in Warton's *History of Poetry*, 8vo. vol. iv. p. 318.

---

*The Nice Wanton.**A preaty Interlude called Nice Wanton.*

Wherein ye may see

Three braunces of an yll tree,

The Mother and her Children three,

Twoo naught and one godlye.

Early sharpe that wyll be thorne

Soon yll that will be naught,

To be naught better unborne

Better unfed than naughtily taught.

4to. *Black letter.* Lond. 1560.

See Gentleman's Magazine for 1787, p. 400 and 689, from whence Beloe has extracted two specimens of the Songs, one of which is added here, on account of the extreme rarity of the book, no other copies being known than the one in the Roxburghe collection, and another in the possession of Mr. Wengrave, of Suffolk. The Roxburghe copy sold for 20*l.* 19*s.*

## SONG.

It is good to be mery,

But who can be mery?

He that hath a pure conscience

He may well be mery.

Who hath a pure conscience? tell me:

No man of himself I ensure thee:

Then must it follow of necessitie,

That no man can be mery.

Puritie itselfe may purenesse give,

You must aske it of God in true beleve,

Then wyl he geve it and nere reprove,

And so we may be mery.

## PREFACE.

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**MANY** know to their cost the truth of Harwood's remark "that the knowledge of Books, like the knowledge of every Art that is arduous and useful, must be purchased at a high price, and can only be acquired by an assiduous and judicious application to this pursuit for a considerable number of years." Experienced individuals will also readily admit, with Oldys, in his Librarian, "that the most industrious part in performances of this kind, is that which is most invisible; the mass of reference and reading therein required bearing no proportion to the small quantity of writing that appears." It has therefore usually happened, that any attempt to facilitate such knowledge, has been received with indulgence, if not with approbation. Without such encouragement to the Author's former productions, the present performance had never been submitted to public scrutiny; and having publicly but uselessly invited the more valuable suggestions or contributions of others, he only trusts that the sanction he has hitherto experienced may not in the present instance be diminished,—“And if I have done well and as fitting the occasion, it is that which I desired—but if slenderly and meanly, it is that which I could attain unto.”

W. D.

Brydone, who was no enthusiast, thus sensibly apologises—  
for the inferior Catholics adoration of the Virgin Mary.

“ Were you to attempt to give a country-fellow an idea of the deity ; were you to tell him of a being that is immaterial, and yet whose essence penetrates all matter ; who has existed from all eternity, and whose extension is equally boundless with his duration ; who fills and pervades millions of worlds, and animates every object they contain ; and who, in the sublime language of our poet,—

“ Tho’ chang’d thro’ all, is yet in all the same,  
“ Great in the Earth, as in the Ætherial frame :  
“ Warms in the sun, refreshes in the breeze,  
“ Glows in the stars, and blossoms in the trees ;  
“ Lives through all life, extends thro’ all extent ;  
“ Spreads undivided, operates unspent.  
“ To him no high, no low, no great, no small ;  
“ He fills, he bounds, connects, and equals all.”

Now what do you imagine he would think of such a being ? I am afraid his understanding would be so bewildered, that he could not think at all. But set up before him the figure of a fine woman, with a beautiful child in her arms, the most interesting object in nature ; and tell him she can procure him every thing he wants ; he knows perfectly well what he is about ; feels himself animated by the object, and prays to her with all his might.”

---



***Aristotelis Poetica, gr. lat. edid. T. Tyrwhit. Oxon 1794.***

Of the *Largest Paper*, in *Folio*, only thirty copies were printed, these were intended as presents to crowned heads, public libraries, and distinguished personages, twenty of which have been dispersed.

At the Duke of Roxburgh's Auction, in 1814, a Copy sold for 87*l.* 16*s.*

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***Museum Worsleyanum, or a Collection of Antique Bas-reliefs, Busts, Statues, and Gems; with Views of Places in the Levant, taken on the spot in the years 1785-6-7. (By Sir R. Worsley,) 2 vols. folio. London. Printed by Bulmer, 1794.***

Of this work 250 Copies were printed, none of which were ever sold during the life of the author. In the beginning of the year 1804, no more than twenty-seven copies had been presented by him to particular friends, and such was his anxiety to prevent its being offered for sale, that he purchased a Copy for 200*l.* from the executors of one of the gentlemen to whom he had presented it, in order to hinder its falling into the hands of a bookseller. The expences attending this publication, including the author's travels, are said to have amounted to upwards of 27,000*l.*

There is a very good analysis of it in the first volume of *Savage's Librarian*.

Grenville, 1810, sold for 57*l.* 15*s.*

Sir W. Hamilton, 52*l.* 10*s.*

Townley, 96*l.* 12*s.*

tion to the contrary—he went to the wars in Flanders; where he got a command, was wounded, and taken prisoner; and escaped twice by means of ladies of consideration, with whom it appears he ingratiated himself. So that returning home, he sought again after a wife, and whether he took one in truth I cannot tell, nor how his life was spent after 1580.”

Churchyard died poor, and is buried near Skelton in Saint Margaret's Church, Westminster. From the Parish Register it appears his burial was on the 4th of April, 1604.

In Dibdin's Library Companion, the productions of Churchyard's muse, in print, are said to consist of xvii pieces; and he there (p. 888) questions if ANY one possesses a perfect set of them?

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*Dee's (Dr. Jo.) General and Rare Memorials Pertayning to the perfect Arte of Navigation. Annexed to the Paradoxical Cumpas, in Playne. Now first published: 24 yeres after the first Invention thereof. Folio. 1577.*

This Book, of which 100 copies only were printed, was considered by Mr. Isaac Reed as one of the scarcest in the English language. His copy sold for 3*l.* 13*s.* 6*d.*

Beloe, in his Anecdotes of Literature, vol. ii. p. 263 to 293, has extracted the whole of Dee's Advertisement and Introduction from a copy in the British Museum, on account of the rarity of the book and the whimsicality of the thing itself.

See a list of Dr. Dee's Works in Chalmers's Biographical Dictionary, vol. xi. p. 387 and 388.

John Dee (says Granger) was a man of extensive learning,

John Gabriel Stedman was a native of Scotland, and died at Tiverton, Devon, March 1, 1797, at the age of 52. He was buried at Bickley, near Tiverton, with this Epitaph, written by himself, and at his own desire, placed over his tomb.

This Stedman leaves to you;  
 "As you'd be done by—do."  
 The rest, *memento mori*;  
 Here ends poor Stedman's story.

---

*Views in Orkney and on the North-Eastern Coast of Scotland; etched by the Marchioness of Stafford, with Descriptions. Folio. 1807.*

A limited number of these views were struck off to present to particular friends, after which all the plates were broken up.

At the Hon. C. F. Greville's Sale, 1810, a copy sold for 16*l.* 16*s.*

Duten's Sale, 1813 ...	£14	3	6
Pinkerton's, 1813 .....	15	15	0
Stewart's, 1814 .....	10	10	0

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*Engravings and Etchings of the Principal Statues, Busts, Bas Reliefs, Sepulchral Monuments, Cinerary Urns, &c. in the Collection of Henry Blundell, Esq. at Ince, 2 vols. imperial folio, 1809.*

Not printed for Sale, and only Twenty Copies said to have been struck off.

According to Reed and Jones's *Biographia Dramatica*, the original Italian, entitled *Tragedia del Libero Arbitrio*, 4to. 1546, as also a Latin Version by the Author himself, 8vo. printed at Geneva, may be both found in the Public Library at Cambridge. See, in addition, what Warton, in his *History of English Poetry*, vol. iii. p. 185 to 192, 8vo. Lond. 1824, says on the subject of Moralities.

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*Spenser's (Edmond) Faerie Queene. First edition. 4to. 1590-5.*  
Ireland, 1801, 3l. 13s.; Townley, 12l.; Sotheby, 1821, 2l. 2s.; G. Nassau, 1824, 5l. 5s.; Thorpe, 1824, 3l. 13s. 6d.; Ditto, 4l. 14s. 6d. in russia.

The Poet supposes that the FAERIE QUEENE, according to an annual custom, held a magnificent feast, which continued twelve days; on each of which respectively, twelve several complaints are presented before her. Accordingly, in order to redress the injuries which were the occasion of these several complaints, she dispatches, with proper commissions, twelve different Knights, each of which, in the particular adventure allotted to him, proves an example of some particular virtue, as of Holiness, Temperance, Justice, Chastity; and has one complete book assigned to him, of which he is the Hero. But besides these twelve Knights, severally exemplifying twelve moral virtues, the Poet has constituted one principal Knight or general Hero, viz. PRINCE ARTHUR. This personage represents Magnificence; a virtue which is supposed to be the perfection of all the rest. He moreover assists in every Book, and the end of his actions is to discover and win Gloriana,\* or

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\* The Poet intended *Gloriana* in praise of our Queen Elizabeth.

***Explication des Principaux Noms laissés en blanc dans la  
Seconde Partie des ' Confessions de J. J. Rousseau,'  
Edition de Genève.***

<b>M</b> . D——n.....	Monsieur Dupin.
<b>M</b> <sup>de</sup> . D——n. ....	Madame Dupin.
<b>M</b> . le President de L——n.	Lamoignon.
<b>M</b> . le Prince de C——. ...	Conti.
<b>M</b> . de F——. ....	Monsieur de Francueil.
<b>M</b> <sup>de</sup> . de F——. ....	Madame de Francueil.
<b>M</b> . le Comte de M——, ou simplement M. de M. ...	Monsieur le Comte de Mont- taigu, Ambassade du Roi Venise.
<b>M</b> . D'——y.....	Monsieur d'Epinay.
<b>M</b> <sup>de</sup> . D'——y .....	Madame D'Epinay, qui donne à Rousseau l'Hermitage.
<b>M</b> <sup>de</sup> . la Comtesse de H——, ou simplement M <sup>de</sup> . de H.	Madame la Comtesse d'Houp- tot, Belle Sœur de Madame d'Epinay, et dont Rousseau devint à l'Age de 45 Ans si eperdument amoureux.
M. G——, Le S <sup>r</sup> . G——, ou G——.....	M. Grimm, Lecteur du Prince Hereditaire de Saxe Gotha.
M <sup>de</sup> . de P——r.....	Madame de Pompadour.
M. de C———x. ....	Monsieur de Chenonceaux.
M <sup>de</sup> . de C———x.....	Madame de Chenonceaux.
Le Baron d'H——k, ou simplement d'H——k.	M. le Baron d'Holback.
M <sup>de</sup> . d'H——k. ....	Mad <sup>de</sup> . la Baronne d'Holback.
M. d'A———. ....	Monsieur d'Argenson.
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E——. . . . . Epinay. } Madame D'Epinaï.

J'ai trouvé cette explication en manuscrit dans une copie des "Confessions de J. J. Rousseau," Edition de Geneve.

FINIS.

At the sale of the Merly collection, 1813, a copy, wanting 11 leaves, and some plates, sold for 126*l.*, and was purchased by Messrs. Arch, who were fortunate enough to complete what was wanting, and make some additions, and in its improved state they sold it to the Hon. T. Grenville for 240*l.* who has since rendered it, according to the Rev. T. F. Dibdin's account, the most complete copy in the world.

Colonel Stanley's copy, which was sold in 1813, contained duplicates of parts x. and xi. and a considerable number of duplicate plates; it was bound in 7 vols. folio, blue morocco, and sold for 546*l.*, and I believe now is in the Duke of Devonshire's collection.

Mr. Beckford's copy sold at Fonthill, in 1823, for 200 guineas. I do not know whether Mr. Dibdin is correct in saying it was M. Paris's copy, and *supposed* to be perfect.

In the library of the Right Hon. T. Grenville is a complete set of these Voyages, very copiously described in Dibdin's Library Companion, p. 373, &c. containing also the English part of Virginia,\* dedicated to Sir Walter Raleigh by De Bry; it is prior to the Latin part, of the same date, Francof. 1590.—This edition of this part is unnoticed by M. Camus. The following is its title:

*A briefe and true report of the new found Land of Virginia, discovered by Sir Richard Greinvile, Knt. in 1585, translated into English by Thomas Hariot, at the charges of Sir Walter Raleigh, and som Pictures of the Pictes, which in the olde Tyme dyd habite one part of the Great Brettaine, found in a oold English Chronicle, plates by De Bry. Folio. Francof. 1590.*

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\* This copy is said to have cost Harley Earl of Oxford 100 guineas, who, after many years' search, obtained it at Frankfort for that sum.

The copy of G. Nassau, Esq. sold, in 1824, for 100*l.* and in his Catalogue it is said that not more than four perfect copies of this part are known to exist.

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*Fraunce's (Abraham) Countesse of Pembroke's Ivy Church, containing the affectionate Life and unfortunate Death of Phillis and Amyntas, that in a Pastoral, this in a Funeral.* 4*to.* London. 1591.

Dodds, 4*l.* 7*s.*; Mason, 3*l.* 13*s.* 6*d.*; Roxburghe, 6*l.* 16*s.* 6*d.*  
Ditto, with *Fraunce's Emanuel*,\* at Saunders', 1818, 13*l.* 2*s.* 6*d.*; Bindley, 25*l.* 4*s.*, bought by Perry, at whose sale, in 1822, it sold for 21*l.* 10*s.* 6*d.*

Lord Spencer is said to have given White 21*l.* for his copy; White asked 25 guineas for it.

G. Nassau, Esq. 1824, 5*l.* 18*s.*

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*Third Part of Ditto, entitled Amintus Dale, being Tales of the Heathen Gods, in English Hexameters.* 4*to.* 1592.

A copy of this third part, which is very rare, with the Title and two leaves in MS. sold at Saunders', in 1818, for 15*l.* 15*s.*

This Author is classed amongst Dramatic Writers, but his production, says Beloe, can hardly be called a Play; it consists of a translation of *Tasso's Aminta*, which is interwoven in the body of a Pastoral, entitled *Ivy Church*. A specimen of this whimsical performance is given in Beloe's *Anecdotes*. Phillips, speaking of Fraunce, characterized him as "a versifier in Queen Elizabeth's time, who, imitating Latin measure in Eng-

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\* G. Nassau, (*the Emanuel only*), 1824, 1*l.* 10*s.*



lish verse, wrote his *Ivie Church*, and some other things in Hexameter; some also in Hexameter and Pentameter; nor was he altogether singular in this way of writing; for Sir P. Sidney, in the Pastoral Interludes of his *Arcadia*, uses not only these but all other sorts of Latin measure, in which no wonder he is followed by so few, since they neither become the English, nor any other modern language."

How true Phillips's opinion on the subject is, has been evinced in our day, by the attempt and complete failure of a celebrated Poetical Luminary to tread in the steps of Abraham Fraunce.

A concise account of Fraunce, and some of his productions, may be found in the *Theatrum Poetarum*, 8vo. p. 108, 9; and also some particulars in Warton, vol. iv. 8vo. p. 230.

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*Hooker's (Richard) Lawes of Ecclesiastical Politie. Folio.*  
BEST EDITION. 1723.

There are various other folio and octavo editions of this Work.

"This," according to Neal, in his *History of the Puritans*, "is esteemed the most learned defence of the Church of England, wherein all that would be acquainted with its constitution (says a learned Prelate) may see upon what foundation it is built.

"Several champions appeared about this time (1594) for the cause of Episcopacy, but the most celebrated performance, and of the greatest note, was Hooker's *Ecclesiastical Polity*, in eight books; the four first of which were published this year,

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**"Nature will have her course, and dull Books will be forgotten in spite of Bibliographers."**

***Campbell.***

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putation precludes all suspicion of any other cause than accident, and I doubt not that in a future edition the zealous Bibliomaniac, will bring this *Ecclesiastical Canon* into full play, and if his great gun fail in silencing such petty cavillers, I think he will be perfectly justified, as a true son of the *Church Militant*, in knocking his opponent down with the first folio edition of *Hooker's Ecclesiastical Politie*; but let him take care and not injure the Portrait!

---

*Hall's (Jos.) Mundus alter et idem: sive Terra Australis antehac semper incognita, &c. Authore Mercurio Britannico. 8vo. First edition, with frontispiece by Kip.*

Sold at Brand's sale for 11. 7s.; at G. Nassau's, 1824, 11. 13s.

Reprinted, with the Maps, in *Pratt's edition of Hall's Works*, 10 vols. 8vo. Lond. 1808.

*Hall's (Jos.) Discovery of a New World, or a Description of South Indies, hitherto unknown, by an English Mercury. 8vo. No date. Imprinted for E. Blount.*

*Unknown to Ames or Herbert.*

Brand's sale, 1807, 31. 7s.; G. Nassau's, 1824, 21. 1s.

The preceding Work by Hall, Bishop of Norwich, was the prototype whence Dean Swift borrowed the idea of *Gulliver's Travels*.\* Mr. Campbell, speaking of this satirical fiction,

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\* It is also very probable that Swift derived some portion of his *Voyage to Laputa* from Bishop Godwin's "*Man in the Moon, or a Discourse of a Voyage thither by Domingo Gonsales*," 8vo. 1638. "In this Philosophical Romance, which was repeatedly printed, Domingo Gonsales, a diminutive Spaniard, is supposed to be shipwrecked on an uninhabited Island,

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Of our Satirical Poetry, taking satire in its moral and dignified sense, Hall, according to Campbell, claims and may be allowed to be the founder: thus in the Prologue to his Satires he says—

I first adventure with fool hardy might,  
To thread the steps of perilous despight:  
I first adventure, follow me who list,  
And be the second English Satyrist.

Hall's Prologue to Book 3, implies his knowledge of former Satirists.

"Some say my Satyrs over-loosely flow,  
Nor hide their gall inough from open show:  
Not riddle like, obscuring their intent;  
But, packe-staffe plaine, uttering what thing they meant,  
Contrairie to the Roman Ancients,  
Whose words were short, and darksome was their sence.  
Who reads one line of their harsh poesies,  
Thrise must he tak his wind, and breath him thrise.  
*My muse would follow them that have fore-gone,*

“ This Collection purchased from the Villas Mattei and Este, was transferred from thence by the late proprietor to Ince Blundell, near Liverpool, where he erected, as a repository for them, a rotunda of great architectural beauty, upon the plan of the Pantheon at Rome.”

The only Copy which has hitherto occurred for public sale, was in Payne and Foss's Catalogue for 1815, where it is marked at 73*l.* 10*s.*

There is a Copy in the British Museum. See Clarke's Repertorium, p. 30.

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*The Antient Paintings of the Baths of Titus, done from the Originals, by Carloni. Atlas Folio. 61 Coloured Drawings, various sizes.*

Not more than Twelve Copies were executed. One of these sold at M. Paris's Sale, in 1791, for 174*l.* 2*s.*

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CHINE—*Les Grandes Batailles de la Chine, gravées sous la Direction de M. Cochin. Atlas Folio, and Description in Quarto.*

The original designs of these prints were sent by the Emperor of China to be engraved in France. When they were done, the plates were sent to China, and very few impressions remained in Europe.

At M. Paris's Sale in 1791, a copy sold for 54*l.* 12*s.*

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***Explication des Principaux Noms laissés en blanc dans la  
Seconde Partie des ' Confessions de J. J. Rousseau,'  
Edition de Genève.***

M. D——n.....	Monsieur Dupin.
M <sup>de</sup> . D——n. ....	Madame Dupin.
M. le President de L——n.	Lamoignon.
M. le Prince de C——. ...	Conti.
M. de F——. ....	Monsieur de Francueil.
Mad <sup>de</sup> . de F——. ....	Madame de Francueil.
M. le Comte de M——, ou simplement M. de M. ...	Monsieur le Comte de Mont- taigu, Ambassade du Roi Venise.
M. D'——y.....	Monsieur d'Epinay.
M <sup>de</sup> . D'——y .....	Madame D'Epinay, qui donne à Rousseau l'Hermitage.
M <sup>de</sup> . la Comtesse de H——, ou simplement M <sup>de</sup> . de H.	Madame la Comtesse d'Houp- tot, Belle Sœur de Madame d'Epinay, et dont Rousseau devint à l'Age de 45 Ans si eperdument amoureux.
M. G——, Le S <sup>r</sup> . G——, ou G——.....	M. Grimm, Lecteur du Prince Hereditaire de Saxe Gotha.
M <sup>de</sup> . de P——r.....	Madame de Pompadour.
M. de C——x. ....	Monsieur de Chenonceaux.
M <sup>de</sup> . de C——x.....	Madame de Chenonceaux.
Le Baron d'H——k, ou simplement d'H——k.	M. le Baron d'Holback.
M <sup>de</sup> . d'H——k. ....	Mad <sup>de</sup> . la Baronne d'Holback.
M. d'A——. ....	Monsieur d'Argenson.
M <sup>lle</sup> . F——.....	Mademoiselle Fel.

- M. S——. ..... Monsieur Saurin, de l'Académie Française.
- T——. .... Le Docteur Tronchin, Médecin Genevois.
- M. de St. L——t. .... Monsieur de Saint Lambert, de l'Académie Française, et Auteur du Poème des Saisons.
- Le P. B——r. .... Le Père Berthier.
- M. de B——e. .... Monsieur de Bonville.
- M. de L. de M——s, ou simplement M. de M. ... Monsieur de Lamoignon de Malsherbes.
- M. de C——. .... Monsieur le Duc de Choiseul.
- L'Abbé de B——s. .... Boufflers.
- M<sup>de</sup>. la Comtesse de B——s ou simplement Mad<sup>me</sup>. de B——s ..... Madame la Comtesse de Boufflers.
- Le Marquis de V——y... Villeroy.
- M. M——. .... Monsieur Moulton.
- M. Du P——. .... Monsieur Du Peyrou.
- M. D'I——s. .... Monsieur D'Ivernois.
- La Marichale de M——x. Mirepoix.
- La C——.... La Chevrette. } Maisons de Campagne de  
E—— ..... Epinay. } Madame D'Epinaÿ.

J'ai trouvé cette explication en manuscrit dans une copie des "Confessions de J. J. Rousseau," Edition de Geneve.

FINIS.

Marshall, Printer, Kenton Street, Brunswick Square.



*Life and Death of Edmund Geninges, (alias Ironmonger.)*

4to. *Portrait and Plates.* St. Omers. 1614.

Gulston, 2l.; Townley, 5l.; G. Nassau, 1824, blue morocco, 12l. 5s.

"Edmund Jennings," says Granger, "was admitted into the English College, at Rheims, under Dr. afterwards Cardinal Allen, and when he was 20 years of age, ordained Priest. He was soon afterwards sent into England, where he was apprehended in the act of celebrating Mass. He was executed by hanging and quartering in Gray's Inn Fields, Dec. 10th, 1591."

In the above rare book are several Historical Prints, representing the principal circumstances of his Life and Death. This work was published at a considerable expence by the Papists, in order to perpetuate the remembrance of two "Miracles," which are there said to have happened at his death. The first is, that, after his heart was taken out, he said, "*Sancte Gregori, ora pro me,*" which the Hangman hearing, swore, "God's wounds! see his heart is in my hand; yet Gregory is in his mouth." The other is, that an holy Virgin being desirous of procuring some relick of him, contrived to approach the basket into which his quarters were thrown, and touched his right hand, which she esteemed most holy from its having been employed in acts of consecration and elevating the Host, and immediately his thumb came off without force or discovery, and she carried it home, and preserved it with the greatest care.

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tion to the contrary—he went to the war in Flanders; where he got a command, was wounded, and taken prisoner; and escaped twice by means of ladies of consideration, with whom it appears he ingratiated himself. So that returning home he sought again after a wife, and whether he took one in truth it cannot tell, nor how his life was spent after 1580.”

Churchyard died poor, and is buried near Skelton in Saint Margaret's Church, Westminster. From the Parish Register it appears his burial was on the 4th of April, 1604.

In Dibdin's Library Companion, the productions of Churchyard's muse, in print, are said to consist of xvii pieces; and he there (p. 888) questions if ANY one possesses a perfect set of them?

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*Dee's (Dr. Jo.) General and Rare Memorials Pertayning to the perfect Arte of Navigation. Annexed to the Paradoxical Cumpas, in Playne. Now first published: 24 yeres after the first Invention thereof. Folio. 1577.*

This Book, of which 100 copies only were printed, was considered by Mr. Isaac Reed as one of the scarcest in the English language. His copy sold for 3*l.* 13*s.* 6*d.*

Beloe, in his Anecdotes of Literature, vol. ii. p. 263 to 293, has extracted the whole of Dee's Advertisement and Introduction from a copy in the British Museum, on account of the rarity of the book and the whimsicality of the thing itself.

See a list of Dr. Dee's Works in Chalmers's Biographical Dictionary, vol. xi. p. 387 and 388.

John Dee (says Granger) was a man of extensive learning,

particularly in the mathematics; in which he had few equals; but he was vain, credulous, and enthusiastic. He was deep in astrology, and strongly tinged with the superstition of the Rationemans, whose dreams he listened to with eagerness; and hectored as great a dreamer himself as any of that fraternity. He appears to have been by turns a dupe and a cheat; but acquired prodigious reputation. He travelled over great part of Europe, and seems to have been highly esteemed by many persons of rank and eminence. He pretended that a *black stone or speculum*, which he made great use of, was brought him by Angels, and that he was particularly intimate with Raphael and Gabriel.

*Bassentinus's Free Will a Tragedy.*

"*A certayne Tragedie wrytten fyrste in Italian by F. N. B. (Franciscus Niger Bassentinus) entituled FREE-WILL; and translated into English by Henry Cheeke, wherein is set forth, in manner of a Tragedie, the deuylish deuise of the Popish Religion, &c.*" 4to. Black letter. No date (supposed about 1589).

This is one of the very old Moral Plays. A copy at the Roxburghe sale brought the sum of 5*l.* 15*s.* 6*d.*

\* This black stone into which Dee used to call his spirits was successively in the Collections of the Earls of Peterboro', Lady Eliz. Germaine, the Duke of Argyle, and Mr. Walpole. Upon examination it turns out to be nothing but a polished piece of canal coal. This is what Butler means when he says,

"Kelly (*Dee's Coadjutor*) did all his feats upon  
The Devil's Looking Glass, a stone,"

Hudibras, part ii. canto iii. v. 631. 2

and the 6th in 1597, and the three last not till many years after his death, for which reason some have suspected them to be interpolated, though they were deposited in the hands of Archbishop Abbot, from whose copy they were printed about the beginning of the Civil Wars."

Beloe, in his *Anecdotes of Literature*, says, "Neither Walton in his *Life of Hooker*, nor Bishop Gauden, nor many others that give an account of Hooker and his Writings, make any mention of the Books or Tracts which gave occasion to his writing *The Ecclesiastical Polity*. Whitgift had written an Answer to the *Admonition to the Parliament*, and thereby engaged in a controversy with Thomas Cartwright, the supposed Author of it. Hooker, in this his excellent Work, undertook the defence of our Ecclesiastical Establishment, against which Cartwright appears to have been the most powerful of all the opponents."\*

Hooker was some time Master of the Temple, and afterwards Rector of Bishopsbourne in Kent. There is a Portrait of him, 12mo. *Hollar sculp.* from Sparrow's *Rationale of the Common Prayer*; and another in folio, *Guil. Faithorne sculp.* frontispiece to his *Ecclesiastical Polity*, and according to Granger the best impressions are to be found in the earliest editions of that work, containing only the five books.

Much surprise has been expressed at the Rev. T. F. Dibdin's omission of this work in his "*Library Companion*:"† its re-

\* Beloe's *Anecdotes of Literature*, vol. i. p. 22, 23, furnishes a detailed list of these controversial Writings.

† There is an old folio Book, called "*The Student's Library, selected from the Athenian Oracles*," somewhat approximating to Mr. Dibdin's plan: but a mere skeleton, both in bulk and matter, in comparison with the Rev. Gentleman's "*stocke and ryghte usefull*" volume.

pretation precludes all suspicion of any other cause than accident, and I doubt not that in a future edition the zealous Bibliomane, will bring this *Ecclesiastical Canon* into full play, and if his great gun fail in silencing such petty cavillers, I think he will be perfectly justified, as a true son of the Church Militant, in knocking his opponent down with the first folio edition of Hooker's *Ecclesiastical Polite*; but let him take care and not injure the Portrait!

Hall's (Jos.) *Mundus alter et idem: sive Terra Australis antea hac semper incognita, &c. Authore Mercurio Britannico, &c.* First edition, with frontispiece by Kip.

Sold at Brand's sale for 1l. 7s.; at G. Nassau's, 1824, 1l. 13s.  
Reprinted, with the Maps, in Pratt's edition of Hall's Works, 10 vols. 8vo. Lond. 1808.

Hall's (Jos.) *Discovery of a New World, or a Description of South Indies, hitherto unknown, by an English Mercury. 8vo. No date. Imprinted for E. Blount.*  
*Unknown to Ames or Herbert.*

Brand's sale, 1807, 3l. 7s.; G. Nassau's, 1824, 2l. 1s.

The preceding Work by Hall, Bishop of Norwich, was the prototype whence Dean Swift borrowed the idea of *Gulliver's Travels*.\* Mr. Campbell, speaking of this satirical fiction,

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*Reprinted at Oxford. 12mo. 1753.*

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The only Copy which has hitherto occurred for public sale, was in Payne and Foss's Catalogue for 1815, where it is marked at 73*l.* 10*s.*

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CHINE—*Les Grandes Batailles de la Chine, gravées sous la Direction de M. Cochin. Atlas Folio, and Description in Quarto.*

The original designs of these prints were sent by the Emperor of China to be engraved in France. When they were done, the plates were sent to China, and very few impressions remained in Europe.

At M. Paris's Sale in 1791, a copy sold for 54*l.* 12*s.*

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**Explication des Principaux Noms laissés en blanc dans la  
Seconde Partie des 'Confessions de J. J. Rousseau,'  
Edition de Genève.**

<b>M. D——n.....</b>	Monsieur Dupin.
<b>M<sup>de</sup>. D——n. ....</b>	Madame Dupin.
<b>M. le President de L——n.</b>	Lamoignon.
<b>M. le Prince de C——. ...</b>	Conti.
<b>M. de F——. ....</b>	Monsieur de Francueil.
<b>Mad<sup>de</sup>. de F——. ....</b>	Madame de Francueil.
<b>M. le Comte de M——, ou simplement M. de M. ...</b>	Monsieur le Comte de Mont- tagu, Ambassade du Roi Venise.
<b>M. D'——y.....</b>	Monsieur d'Epinay.
<b>M<sup>de</sup>. D'——y .....</b>	Madame D'Epinay, qui donne à Rousseau l'Hermitage.
<b>M<sup>de</sup>. la Comtesse de H——, ou simplement M<sup>de</sup>. de H.</b>	Madame la Comtesse d'Houp- tot, Belle Soeur de Madame d'Epinay, et dont Rousseau devint à l'Age de 45 Ans si eperdument amoureux.
<b>M. G——, Le S<sup>r</sup>. G——, ou G——.....</b>	M. Grimm, Lecteur du Prince Hereditaire de Saxe Gotha.
<b>M<sup>de</sup>. de P——r.....</b>	Madame de Pompadour.
<b>M. de C———x. ....</b>	Monsieur de Chenonceaux.
<b>M<sup>de</sup>. de C———x.....</b>	Madame de Chenonceaux.
<b>Le Baron d'H——k, ou simplement d'H——k.</b>	M. le Baron d'Holback.
<b>M<sup>de</sup>. d'H——k. ....</b>	Mad <sup>de</sup> . la Baronne d'Holback.
<b>M. d'A——. ....</b>	Monsieur d'Argenson.
<b>M<sup>lle</sup>. F——.....</b>	Mademoiselle Fel.

M. S——. .... Monsieur Sacrin, de l'Académie Française.

T——. .... Le Docteur Tronchin, Médecin Genevois.

M. de St. L——t. .... Monsieur de Saint Lambert, de l'Académie Française, et Auteur du Poème des Saisons.

Le P. B——r. .... Le Père Berthier.

M. de B——e. .... Monsieur de Bonville.

M. de L. de M——s, ou simplement M. de M. ... Monsieur de Lamoignon de Malsherbes.

M. de C——. .... Monsieur le Duc de Choiseul.

L'Abbé de B——s. .... Boufflers.

M<sup>de</sup>. la Comtesse de B——s ou simplement Mad<sup>me</sup>. de B——s ..... Madame la Comtesse de Boufflers.

Le Marquis de V——y... Villeroy.

M. M——. .... Monsieur Moulton.

M. Du P——. .... Monsieur Du Peyrou.

M. D'I——s. .... Monsieur D'Ivernois.

La Marichale de M——x. Mirepoix.

La C——.... La Chevrette. } Maisons de Campagne de  
E—— ..... Epinay. } Madame D'Epinau.

J'ai trouvé cette explication en manuscrit dans une copie des "Confessions de J. J. Rousseau," Edition de Geneve.

FINIS.

*Life and Death of Edmund Geninges, (alias Ironmonger.)*

4to. *Portrait and Plates.* St. Omers. 1614.

Gulston, 2l.; Townley, 5l.; G. Nassau, 1824, blue morocco, 12l. 5s.

"Edmund Jennings," says Granger, "was admitted into the English College, at Rheims, under Dr. afterwards Cardinal Allen, and when he was 20 years of age, ordained Priest. He was soon afterwards sent into England, where he was apprehended in the act of celebrating Mass. He was executed by hanging and quartering in Gray's Inn Fields, Dec. 10th, 1591."

In the above rare book are several Historical Prints, representing the principal circumstances of his Life and Death. This work was published at a considerable expence by the Papists, in order to perpetuate the remembrance of two "Miracles," which are there said to have happened at his death. The first is, that, after his heart was taken out, he said, "*Sancte Gregori, ora pro me,*" which the Hangman hearing, swore, "God's wounds ! see his heart is in my hand ; yet Gregory is in his mouth." The other is, that an holy Virgin being desirous of procuring some relick of him, contrived to approach the basket into which his quarters were thrown, and touched his right hand, which she esteemed most holy from its having been employed in acts of consecration and elevating the Host, and immediately his thumb came off without force or discovery, and she carried it home, and preserved it with the greatest care.

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*Hannay's (Patrick).—The Nightingale, Sheretine, and Mariana—A Happy Husband—Effigies on the Death of Queen Anne—Songs and Sonnets. 8vo. For Mat. Butler. 1622. With Portrait of the Author on the engraved Title.*

"Of this Sonneteer," says Oringer, vol. ii. p. 17, "I find no mention made by any of our Biographical Authors."

Beloe, in his *Anecdotes*, calls the above "a book by no means of common occurrence;" and from its estimation among Collectors, if we may judge from the price it has obtained in three recent sales, he appears to have been pretty correct in his appreciation of its rarity.

At Mr. Bindley's sale it produced 35*l.* 14*s.*; at Mr. Perry's, 1822, 38*l.* 6*s.* described as containing the Portraits of Hannay and of his Patroness, Anne of Denmark. Sir M. Sykes's copy, which had been Mr. Bindley's, sold, in 1824, for 42*l.* 10*s.* 6*d.*

The following extracts may be found in Beloe's *Anecdotes of Literature*, vol. vi. and which I hope I shall be excused for abstracting, considering the value of the Book cited, and the difficulty of obtaining even a glance at such Bibliomaniacal *Desiderata*.

Experienced Nature in this latter age,  
Willing her master-piece should then be wrought,  
Such my faire Colia set on Earth's large stage,  
As all the Gods in emulation brought,  
For they did thinke if Nature only might  
Brag of her worth, she should insult o're them;  
Wherefore they 'greed to have an equal right,  
That they of her perfection part might claime:  
Pallas gave wisdom, Juno statchincesse,  
And the milde morning gave her modestie;

*Reprinted at Oxford. 12mo. 1753.*

G. Nassau, 1824, 12s.

Gray, the Poet; in a letter to his friend Dr. Wharton, of Durham, alluding to this edition, says, "Bishop Hall's Satires, called *Virgidemiarum*, are lately republished. They are full of spirit and poetry, as much of the first as Dr. Donne, and far more of the latter; they were written when he was about 23 years old."

These Satires, with Notes by Singer, in addition to Warton's observations, have been republished in 8vo. 1824. They may also be found in the 10th volume of *Hall's Works*, 8vo. 1808, with Warton's Notes, as well as Mr. Ellis's and Mr. Pratt's Illustrations.

Of our Satirical Poetry, taking satire in its moral and dignified sense, Hall, according to Campbell, claims and may be allowed to be the founder: thus in the Prologue to his Satires he says—

I first adventure with fool hardy might,  
To thread the steps of perilous despight:  
I first adventure, follow me who list,  
And be the second English Satyrist.

Hall's Prologue to Book 3, implies his knowledge of former Satirists.

"Some say my Satyrs over-loosely flow,  
Nor hide their gall inough from open show:  
Not riddle like, obscuring their intent;  
But, packe-staffe plaine, uttering what thing they meant,  
Contrairie to the Roman Ancients,  
Whose words were short, and darksome was their sence.  
Who reads one line of their harsh poesies,  
Thrise must he tak his wind, and breath him thrise.  
*My muse would follow them that have fore-gone,*

tains, forests, castles, &c. in this Island, interspersed with it's remarkable antiquities, rarities, and commodities. Prince Henry, to whom this first part is dedicated, and of whom it exhibits a Print, in a military posture, exercising a pike, had shown the Poet some singular marks of his favor: the immature death, therefore, of this young Prince, was a great loss to him. There are eighteen songs in this volume, illustrated with the learned notes of Selden; and there are maps before every song, wherein the cities, mountains, forests, rivers, &c. are represented by the figures of men and women. His metre of twelve syllables being now antiquated, it is quoted more for the History than the Poetry in it; and in that respect is so very exact, that, as Bishop Nicholson observes, it affords a much truer account of this kingdom and the dominion of Wales, than could well be expected from the pen of a Poet. It is interwoven with many fine Episodes; of the conquest of this Island by the Romans; of the coming of the Saxons, the Danes, and the Normans, with an account of their Kings; of English Warriors, Navigators, Saints, and of the Civil Wars of England, &c. This volume was reprinted in 1622, with the Second Part, or continuation of twelve Songs more, making thirty in the whole, and dedicated to Prince Charles, to whom he gives hopes of bestowing the like pains upon Scotland.

Winstanley, in his Lives of the English Poets, says of Drayton that "he was a Poet of a pious temper, his conscience having always the command of his fancy; very temperate in his life, slow of speech, and inoffensive in company." He changed his burial for a crown of glory, anno 1631, and was buried in Westminster Abbey.

*Smith's (Capt. John) History of Virginia, New England, and the Summer Isles.* Folio. 1624. With Frontispiece, containing the Portraits of Queen Elizabeth, King James I., and Prince Charles; also the seated Portraits of the Dukes of Richmond and Marston,\* the Portrait of Capt. Smith on the Map of New England, and several other Maps and Plates. Folio. 1624.†

A fine copy of this book, handsomely bound, was in Collins the bookseller's catalogue, a few years back, marked 8*l.* 8*s.*—Payne and Foss mark a copy at 6*l.* 6*s.*—At Dr. F. Bernard's sale, in 1698, a copy sold for four shillings and two pence!

A large paper copy at Hunter's sale, in 1813, produced 27*l.* 6*s.*

It is remarked by Mr. Grenville (says Dibdin), that sheet O in this work is suppressed, and that the defective paging from 96 to 105 is not supplied in ALL the copies of this book.

Captain John Smith, Admiral of New England, (says Granger,) deserves to be ranked with the greatest travellers and adventurers of his age. He was sometime in the service of the Emperor, and the Prince of Transylvania, against the Grand Signior, where he distinguished himself by challenging three Turks of quality to single combat, and cutting off their heads,

\* The Portrait of Marston, by Simon Pine, about it related by G. Smith as Marston. Smith's own Portrait, by Pine, at the top of the right hand corner of the Map of New England, and also occurs several times on another Map belonging to the same History. See Granger, vol. i. p. 399.

† An Edition, folio, dated 1622, with Portraits and Plates, sold in the sale of G. Nason's Library, 1824, for 7*l.*

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Churchyard's (T.) Works .....	53
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Court and Kitchen of Elizabeth Cromwell, 12mo. 1664 ..	90
Cowley's Poetical Blossoms, &c. 4to. 1633, &c. ....	78
——— Anacreontic Odes on Gold, the Grasshopper, and the Epicure .....	81
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Dance of Death (The History of) .....	24
Danse Macabre, 1485, &c. ....	20
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——— Church History (plates in).....	95
——— Abel Redivivus (Collation of) .....	95



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whilst it is added to the small paper copies. At the back of the Print of Elizabeth are fourteen verses in colour, but in the small copies only the two last verses in common print are found.

Mr. T. Grenville has a large paper copy, with the dedication to Prince Charles, in letters of gold. On the last leaf of vol. ii. is a brilliant Portrait of Barcie by Delaram, of which also impressions are to be found in the copies possessed by the Marquis of Stafford, General Dowdeswell, and in Mr. Plumer's copy, sold at Sotheby's, in 1822, for 10*l.* 15*s.*

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*Cowley's (Abraham) Poetical Blossoms. With Portrait of the Author in his 13th year, by Vaughan. 4to. 1633.*  
(In Longman's Bibliotheca Ang. Poet. a copy, with the Portrait, is marked at 16*l.*; and another, wanting the Portrait, at 4*l.*

Perry's sale, 1822, 4*l.*

*Cowley's Love's Riddle, a Pastoral Comedie, written at the time of his being a King's Scholar in Westminster School. With Portrait. 1638.*

G. Nassau, Esq. 1824, 3*l.* 10*s.*

*The Works of Mr. Abraham Cowley, consisting of those which were formerly printed, and those which he designed for the press. Now published out of the Author's Original Copies. 12mo. Lond. 1681.*

*Second Part of Ditto, including his Poetical Blossoms. Lond. 1682.*

This latter edition of Cowley's Works contains Dr. Sprat's "Account of the Life and Writings of Cowley, written to Mr,

***Explication des Principaux Noms laissés en blanc dans la  
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<b>M. D——n.....</b>	<b>Monsieur Dupin.</b>
<b>M<sup>de</sup>. D——n. ....</b>	<b>Madame Dupin.</b>
<b>M. le President de L——n.</b>	<b>Lamoignon.</b>
<b>M. le Prince de C——. ...</b>	<b>Conti.</b>
<b>M. de F——. ....</b>	<b>Monsieur de Francueil.</b>
<b>Mad<sup>de</sup>. de F——. ....</b>	<b>Madame de Francueil.</b>
<b>M. le Comte de M——, ou simplement M. de M. ...</b>	<b>Monsieur le Comte de Mont- taigu, Ambassade du Roi Venise.</b>
<b>M. D'——y.....</b>	<b>Monsieur d'Epinay.</b>
<b>M<sup>de</sup>. D'——y .....</b>	<b>Madame D'Epinay, qui donne à Rousseau l'Hermitage.</b>
<b>M<sup>de</sup>. la Comtesse de H——, ou simplement M<sup>de</sup>. de H.</b>	<b>Madame la Comtesse d'Houp- tot, Belle Soeur de Madame d'Epinay, et dont Rousseau devint à l'Age de 45 Ans si eperdument amoureux.</b>
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<b>M. de C——x. ....</b>	<b>Monsieur de Chenonceaux.</b>
<b>M<sup>de</sup>. de C——x.....</b>	<b>Madame de Chenonceaux.</b>
<b>Le Baron d'H——k, ou simplement d'H——k.</b>	<b>M. le Baron d'Holback.</b>
<b>M<sup>de</sup>. d'H——k. ....</b>	<b>Mad<sup>de</sup>. la Baronne d'Holback.</b>
<b>M. d'A——. ....</b>	<b>Monsieur d'Argenson.</b>
<b>M<sup>lle</sup>. F——.....</b>	<b>Mademoiselle Fel.</b>

M. S—	Monsieur Saurin, de l'Académie Française.
T—	Le Docteur Tronchin, Médecin Genevois.
M. de St. L—t.	Monsieur de Saint Lambert, de l'Académie Française, et Auteur du Poème des Saisons.
Le P. B—r.	Le Père Berthier.
M. de B—e.	Monsieur de Bonville.
M. de L. de M—s, ou simplement M. de M. ...	Monsieur de Lamoignon de Malsherbes.
M. de C—	Monsieur le Duc de Choiseul.
L'Abbé de B—s.	Boufflers.
M <sup>de</sup> la Comtesse de B—s ou simplement Mad <sup>me</sup> . de B—s	Madame la Comtesse de Boufflers.
Le Marquis de V—y...	Villeroy.
M. M—	Monsieur Moulton.
M. Du P—	Monsieur Du Peyrou.
M. D'I—s.	Monsieur D'Ivernois.
La Marichale de M—x.	Mirepoix.
La C—....	La Chevrette.
E—	Epinay.
} Maisons de Campagne de Madame D'Epinay.	

J'ai trouvé cette explication en manuscrit dans une copie des "Confessions de J. J. Rousseau," Edition de Geneve.

FINIS.

Marshall, Printer, Kenton Street, Brunswick Square.

*Smith's (Capt. John) History of Virginia, New England, and the Summer Isles. Folio. 1624. With Frontispiece, containing the Portraits of Queen Elizabeth, King James 1st, and Prince Charles; also the scarce Portraits of the Dukes of Richmond and Matouko,\* the Portrait of Capt. Smith on the Map of New England, and several other Maps and Plates. Folio. 1624.†*

A fine copy of this book, handsomely bound, was in Collins the bookseller's catalogue, a few years back, marked 8l. 8s.—Payne and Foss mark a copy at 6l. 6s.—At Dr. F. Bernard's sale, in 1698, a copy sold for four shillings and two pence!!

A large paper copy at Hunter's sale, in 1813, produced 27l. 6s.

It is remarked by Mr. Grenville (says Dibdin), that sheet O in this work is suppressed, and that the defective paging from 96 to 105 is not supplied in ALL the copies of this book.

Captain John Smith, Admiral of New England, (says Granger,) deserves to be ranked with the greatest travellers and adventurers of his age. He was sometime in the service of the Emperor, and the Prince of Transylvania, against the Grand Signior, where he distinguished himself by challenging three Turks of quality to single combat, and cutting off their heads,

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\* The Portrait of *Matouko*, by Simon Passe, above is valued by Gail-  
 sold at 45l. 40. Smith's own Portrait, by Passe, of an 8vo. size, is at top  
 on left hand corner of the Map of New England, and also occurs several  
 times on another Map belonging to the same History. See Granger, vol.  
 i. p. 399.

† An Edition, folio, dated 1632, with Portraits and Plates, sold in the  
 sale of G. Nassau's Library, 1824, for 7l.

tain, forests, castles, &c. in this ballad, interspersed with it's remarkable antiquities, rarities, and commodities. Prince Henry, to whom this first part is dedicated, and of whom it exhibits a Print, in a military posture, exercising a pike, had shown the Poet some singular marks of his favor: the immature death, therefore, of this young Prince, was a great loss to him. There are eighteen songs in this volume, illustrated with the learned notes of Selden; and there are maps before every song, wherein the cities, mountains, forests, rivers, &c. are represented by the figures of men and women. His metre of twelve syllables, being now antiquated, it is quoted more for the History than the Poetry in it; and in that respect is so very exact, that, as Bishop Nicholson observes, it affords a much truer account of this kingdom and the dominion of Wales, than could well be expected from the pen of a Poet. It is interwoven with many fine Episodes; of the conquest of this Island by the Romans; of the coming of the Saxons, the Danes, and the Normans, with an account of their Kings; of English Warriors, Navigators, Saints, and of the Civil Wars of England, &c. This volume was reprinted in 1622, with the Second Part, or continuation of twelve Songs more, making thirty in the whole, and dedicated to Prince Charles, to whom he gives hopes of bestowing the like pains upon Scotland.

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\* The Portrait of Monmouth, by Simon Pater, about is valued by Gough at 2*l.* 10*s.* Smith's own Portrait, by Pater, of an oval shape, is at the bottom left hand corner of the Map of New England, and also occurs several times on another Map belonging to the same History. See Granger, vol. i. p. 399.

† An Edition, folio, dated 1622, with Portraits and Plates, sold in the sale of G. Nassau's Library, 1821, for 7*l.*

**"Nature will have her course, and dull Books will be forgotten in  
spite of Bibliographera."**

***Campbell.***



the Fonthill Library was a presentation copy; other large paper copies are in the Libraries of some of our principal Bibliomaniacs.

*Smith's Travels and Adventures in Europe, Asia, Africa, and America. Small folio. Sixty pages only. With Plates. 1630.*

Mr. Grenville's copy, according to Dibdin's Library Companion, p. 284, cost him 5*l.* 5*s.*

It was reprinted in vol. ii. of Churchill's Collection of Voyages.

*Braccelli (Giov. Bat.) Bizarie di Varie Figure. 8vo. oblong. 1624.*

See *The Repertorium Bibliographicum*, where it is described as "A most rare and singular Book, containing Prints of human Figures formed by the strangest materials, as diamonds, hoops, bladders, pieces of carpentry, battledores, chains, culinary utensils, &c. When the correctness of the delineations, and the boldness of the attitudes, are considered—we see the hand of a great Master through the laughable whimsicality of his subjects."

A copy is in the Strawberry Hill Collection, and one was in the Library at Fonthill.

*Darcie (Abraham) Annales of the famous Empresse Elizabeth, Queene of England, &c. translated out of French. Large paper. 2 vols. 4to. Benj. Fisher. (No date.)*

Large paper copies differ from the small in the following particulars: viz. that the date (1625) is wanting in them,

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Demosthenis, <i>Aldus</i> , 1504. ....	32
——— Taylori, 1748-57 .....	33
El Diablo Coivelo, 8vo. 1646 .....	87
Drayton's (M.) Poly Olbion .....	73
Queen Elizabeth's Prayer, or <i>Booke of Christian Praiers</i>	27
Fazio Dita Mundi, 1474 .....	14
Fraunce's Countess of Pembroke's Ivy Church; <i>Amyntas</i> , &c. 4to. 1591, &c. ....	62
Froissart Chroniques de France, &c. ....	29
Froissart's Chronicles, Pynson, 1523, &c. ....	30
——— by Johnes .....	30
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——— Church History (plates in) .....	95
——— Abel Redivivus (Collation of) .....	95

M. Clifford," and which is of such a character that Dr. Johnson, who places Cowley first in his *" Lives,"* and has devoted one hundred & six pages to the examination of his Works, says, "that what Sprat did not tell of Cowley cannot now be known. I must, therefore," he continues, "recommend the perusal of his Work, to which my narration can be considered only as a slender supplement."

Cowley's Poetical Blossoms gave early promise of future fame; they were first printed at the early age of 15, and whilst he was a school boy at Westminster; three editions had been sold, and the book had become very scarce, when the fourth edition appeared, in 1682, the Town, according to the Bookseller's Advertisement, hardly affording one copy. The following Address to the reader, by Cowley himself, is exceedingly curious, both on its own account, and for the fact of fixing the age at which his early productions were written.

"Reader, (I know not yet whether gentle or no,) some I know have been angry (I dare not assume the honour of their anger) at my Poetical Boldness, and blamed in mine, what commends other suits—earliness: others who are either of a weak faith or strong malice have thought me like a pipe, which never sounds but when 'tis blowed in, and read me not as Abraham Cowley, but Authorem Anonymum: To the first I answer, that it is an envious Frost which nips the blossoms because they appear quickly: to the latter, that he is the worst Homicide who strives to marther another's fame: to both, that it is a ridiculous folly to condemn or laugh at the Stars, because the Moon and Sun shine brighter. The small Fire I have is rather blown than extinguished by this Wind. For the itch of Poesie by being angered increaseth, by rubbing

“ This Collection purchased from the Villas Mattei and Este, was transferred from thence by the late proprietor to Ince Blundell, near Liverpool, where he erected, as a repository for them, a rotunda of great architectural beauty, upon the plan of the Pantheon at Rome.”

The only Copy which has hitherto occurred for public sale, was in Payne and Foss's Catalogue for 1815, where it is marked at 73*l.* 10*s.*

There is a Copy in the British Museum. See Clarke's Repertorium, p. 30.

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*The Antient Paintings of the Baths of Titus, done from the Originals, by Carloni. Atlas Folio. 61 Coloured Drawings, various sizes.*

Not more than Twelve Copies were executed. One of these sold at M. Paris's Sale, in 1791, for 174*l.* 2*s.*

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CHINE—*Les Grandes Batailles de la Chine, gravées sous la Direction de M. Cochin. Atlas Folio, and Description in Quarto.*

The original designs of these prints were sent by the Emperor of China to be engraved in France. When they were done, the plates were sent to China, and very few impressions remained in Europe.

At M. Paris's Sale in 1791, a copy sold for 54*l.* 12*s.*

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and elegant; and, indeed, the most agreeable, and the most perfect in their kind of all Mr. Cowley's Poems."

One or two specimens of them here cannot but prove acceptable, and will convey their own excuse for the space they occupy.

## GOLD.

A mighty pain to love it is,  
 And 'tis a pain that pain to miss,  
 But of all pains the greatest pain  
 It is to love—but love in vain.  
 Virtue now nor Noble Blood,  
 Nor Wit by Love is understood;  
 Gold alone does passion move.  
 Gold monopolizes Love!  
 A curse on her, and on the man  
 Who this traffick thus began!  
 A curse on him who found the ore!  
 A curse on him who digg'd the store!  
 A curse on him who did refine it!  
 A curse on him who first did coin it!  
 A curse all curses else above  
 On him, who us'd it first in Love!!  
 Gold begets in Brethren, hate;  
 Gold in Families, debate;  
 Gold does Friendships separate,  
 Gold does Civil-Wars create;  
 These the smallest harms of it!  
 Gold, alas, does Love beget,

## THE GRASSHOPPER.

Happy Insect what can be  
 In Happiness compar'd to Thee?  
 Fed with nourishment divine,

- M. S——. . . . . Monsieur Saurin, de l'Académie Française.
- T——. . . . . Le Docteur Tronchin, Médecin Genevois.
- M. de St. L——t. . . . . Monsieur de Saint Lambert, de l'Académie Française, et Auteur du Poème des Saisons.
- Le P. B——r. . . . . Le Père Berthier.
- M. de B——e. . . . . Monsieur de Bonville.
- M. de L. de M——s, ou simplement M. de M. ... Monsieur de Lamoignon de Malsherbes.
- M. de C——. . . . . Monsieur le Duc de Choiseul.
- L'Abbé de B——s. . . . . Boufflers.
- M<sup>de</sup>. la Comtesse de B——s ou simplement Mad<sup>me</sup>. de B——s . . . . . Madame la Comtesse de Boufflers.
- Le Marquis de V——y... Villeroy.
- M. M——. . . . . Monsieur Moulton.
- M. Du P——. . . . . Monsieur Du Peyrou.
- M. D'I——s. . . . . Monsieur D'Ivernois.
- La Marichale de M——x. Mirepoix.
- La C——.... La Chevrette. } Maisons de Campagne de  
E—— ..... Epinay. } Madame D'Epinaÿ.

J'ai trouvé cette explication en manuscrit dans une copie des "Confessions de J. J. Rousseau," Edition de Geneve.

FINIS.

Marshall, Printer, Kenton Street, Brunswick Square.

And let us cheerfully smile,  
 Like the Wine and Roses smile.  
 Crown'd with Roses we contemn  
 Gyge's wealthy diadem.  
 To Day is our's; what do we fear?  
 To Day is our's, we have it here.  
 Let's treat it kindly, that it may  
 Wish, at least, with us to stay.  
 Let's banish Business, banish Sorrow;  
 To the Gods belongs To-Morrow.

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*Baron's (R.) Cyprian Academy. 8vo. 1847.*

A copy sold at Saunders', 1818, for 6l. 16s. 6d.

This Romance was written when the Author was only 17 years of age, and in it he introduces two Dramatic Pieces, entitled "*Deorum Dono*," and "*Gripus and Hagio*." The Author was nephew of *James Howell*, Author of the *Familiar Letters*, who thus speaks of it in his *Letters*, 8vo. p. 432, Lond. 1754.

*To Mr. R. Baron, at Paris.*

Gentle Sir,

I received and presently ran over your *Cyprian Academy* with much greediness and no vulgar delight; and Sir, I hold myself much honoured for the Dedication you have been pleased to make thereof to me, for it deserved a far higher patronage. Truly I must tell you without any compliment, that I have seldom met with such an ingenious mixture of prose and verse, interwoven with such varieties of fancy and charming strains

of amorous passions, which have made all the Ladies of the land in love with you. If you begin already to court the Muses so handsomely, and have got such footing on *Parnassus*, you may in time be Lord of the whole Hill; and those nice Girls, because Apollo is now grown unwieldy and old, and may make choice of you to officiate in his room and preside over them!

There is usually a Portrait prefixed to the *Cyprian Academy* of the Author, aged 19, without his name, but this, from the date, must have been intended for the Work I shall next mention: viz.

*Pocula Castalia, &c. Poems.* 8vo. 1650. By R. Baron.

Which sold at Woodhouse's sale for 2l. 8s.

According to the Author of *Censura Literaria*, vol. i. p. 166, R. Baron, the Author of these Poems, was born 1630, educated at Cambridge, and afterwards at Gray's Inn. Mr. Ellis, who has given a specimen of his writings, says, "Whatever is Poetical in him appears to be pilfered from other Writers."

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*Aoua (Christoval de) Nuevo descubrimiento del Gran Rio de las Amazonas.* Small 4to. En Madrid en la imprenta del Reyno, 1641.

This very rare book contains only 46 leaves of text, preceded by six leaves of preliminary matter, including the title.

Camus de Limare 248 francs; Saint Ceran 181 francs; Gaignat 170 francs; Paris sale, 1791, 10l. 10s.; Heathcote, 8l. 18s. 6d.; Stanley, 16l.

The Author, a Spanish Jesuit, was sent on a mission to the American Indians: but the projects expected from its disco-



series respecting the great River were afterwards discontinued by the House of Braganza; and Philip IV. ordered all the copies of this curious book to be destroyed, so that for many years two only were known to exist; one in the Vatican Library, and another in the possession of M. de Gomberville, who translated it into French under the title of  
*"Relation de la Riviere des Amazones."* 2 tom. 12mo. Paris, 1682.

*Annalia Dubrensis. Upon the Yearly Celebration of Mr. Robert Dover's Olimpick Games upon Cotswold Hills, &c.* 4to. Lond. 1636.

Steevens, 17. 2s.; Townley, 3l. 3s. (reprint); Saunders, 1818, 15l. 2s. 6d.; Bindley, December, 1818, 12l. 12s.; Hon. G. Nassau, 1824, (reprint,) 2l. 11s. 6d. Thorpe's Catalogue, 1824, 8l. 8s.

The Frontispiece to the above Book represents the Games and Sports, such as men playing at cudgels, wrestling, leaping, pitching the bar, throwing the iron hammer, handling the pike, leaping over the heads of men kneeling, standing upon their hands, &c. Also women dancing, men hunting and coursing the hare with hounds, greyhounds, &c. With a castle built of boards, on a hillock, with guns therein firing, and the Picture of the great Director, Captain Dover, on horseback, riding from place to place.

This Book, which hath the running title *Cotswold Games* on every page, consists of verses made by several hands, on the said *Annalia Dubrensis*. These Games were begun and continued, at a certain time in the year, for 40 years, by one

Robert Dover, an Attorney, of Barton on the Heath, in Warwickshire, son of John Dover, of Norfolk, who being full of activity, and of a generous, free, and publick spirit, did, with leave from King James Ist, select a place on Cotswood Hills, in Gloucestershire, wherein those Games should be acted. Edmund Porter, Esq. a native of this country, and a servant to that King, to encourage Dover, gave him some of the King's clothes, with a hat, feather, and ruff, purposely to be used on the occasion of these Sports. Dover used to be constantly there in person, thus decked out and well mounted and accoutred, and was the chief Director and Manager of those Games, which were frequented by the Nobility and Gentry, for sixty miles round, 'till, as blunt Anthony Wood expresses it, "the rascally Rebellion was began by the Presbyterians, which gave a stop to their proceedings, and spoyled all that was generous or ingenious elsewhere." These sports were afterwards revived, but not, I imagine, with their original spirit; I recollect, that Geoffry Wildgoose and his man Tugwell's first Essay in Spiritual Quixotism, is described by the Rev. Mr. Graves, as taking place at Dover's Hill Revel.\*

The Poetry in the *Annalia Dubrensis*, was the work of several Poets, some of whom were then, as Wood says, the chiefest of the Nation, as Michael Drayton, Thomas Randolph, of Cambridge; Ben Johnson; Owen Feltham; Captain John Mennes; Shakerley Marmion, Esq.; T. Heywood, Gent., &c. Others of lesser note were John Trussell, who continued Daniels' History of England; Joh. Menzon; F. Ratter, W. Basse; W. Denny, &c. &c.

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\* See the *Spiritual Quixote*, vol. i. chap. ix.

*Barkdale's (Clement) Nympha Libethris: or the Comical  
difficult presenting some extempore Verses to the Imitation of  
Young Scholars. Four Parts. 12mo. Lond. 1651.*

A copy of this rare book, of which the contents have been  
amply described by Mr. Park in the 6th volume of the *Contra-  
Literaria*, sold in a sale at Saunders's, in 1818, for M<sup>rs</sup> 15s.  
and was bought, I believe, by Mr. Dent.

A reprint by Sir E. Brydges, 8vo. 1816, sold at Mr. G.  
Nesbit's sale, 1824, for 16s.

Wood, who also furnishes an account of Barkdale and his  
very numerous productions, says that this work has nothing at  
all to do with the *Annalia Dubensis*, with which it has by  
some persons been confounded.

*El Diablo Coivelo, Novelæ de la otra vida. 8vo. Barcelona.  
1646.*

Le Sage is supposed to have founded his *Diable Boiteux* on  
this work.

A copy in Lloyd's sale, 1819, 1l. 2s.

*Proclama, contra Tyrannos: sive, de Principis ac Populum,  
Populique in Principem, legitima potestate, Stephano Junio  
Bruto Celta, Auctore. 8vo. Edinburgi. Ann. 1579.*

*De la Puissance légitime du Prince sur le Peuple et du Peuple  
sur le Prince, trad. du Lat. (par Francois Etienne) 8vo.  
1581.*

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Of the Latin original there are, besides the original edition, standing at the head of this article, editions, Frankfort, 1608, and Amst. 1660.

I shall give one extract from this Book, which treats amply of the subjects before enumerated; in order to shew the manner in which the author handles his subject, and for the style in which the translation is made.

*Who may truly be  
called Tyrants.*

"Hitherto we have treated of a King; it now rests wee doe somewhat more fully describe a Tyrant. Wee have shewed that he is a King, which lawfully governes a kingdome, either derived to him by succession, or committed to him by election. It followes therefore that he is reputed a Tyrant, which as opposite to a King, either gaines a kingdom by violence, or indirect means, or being invested therewith by lawful election or succession, governes it not according to law and equitie, or neglects those contracts and agreements, to the observation whereof he was strictly obliged at his reception. All which may very well occurre in one and the same person. The first is commonly called a Tyrant without title: the second a Tyrant by practise. Now it may well so come to passe, that he which possesseth himselfe of a kingdome by force, to governe justly, and he on whom it descends by a lawfull title, to rule unjustly. But for so much as a kingdom is rather a right than an inheritance, and an office than a possession; he seems rather worthy the name of a Tyrant, which unworthily acquits himselfe of his charge, than he which entered into his place by a wrong door. In the same sense is the Pope called an intruder which entered by indirect means into the Papacy: and he an abuser which governes ill in it."\*

"And to conclude this discourse in a word, piety commands that the Law and Church of God be maintain'd: Justice requires that Tyrants and Destroyers be compelled to reason: Charity challenges the right of relieving and restoring the oppressed. Those that make no account of these things doe as much as in them lies to drive pietie, justice, and charity out of this World, that they may never more be heard of."\*

Mc Crie, in his *Life of Andrew Melville*, vol. i. p. 424, 8vo. 1819, says, this Work resembles *Hottoman's Franco Gallia*; and that Languet's Work is properly only an enlargement of *Beza's* suppressed Work, *De Jure Magistratum*, and although more guarded, yet still far from evasive in the expression of liberal opinions.

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*The Court and Kitchen of Elizabeth, called Joan Cromwell, the Wife of the late Usurper, truly described and represented. 12mo. With her Portrait as a frontispiece. Lond. 1664.*

Mason, 1798, 2l. 12s. 6d.; Woodhouse, 1803, 7l. 10s.; G. Nassau, 1824, 4l. 6s.

Underneath the frontispiece are the following lines:—

From feigned glory and usurped Throne,  
And all the greatness to me falsely shewn,  
And from the arts of government set free;  
See how Protectress and a Drudge agree.

Over the right shoulder of the portrait is represented a monkey, in allusion to a vulgar adage. Mr. Noble, in his *Memoirs of the Cromwell Family*, has caused a copy to be en-

graved of the said head, but has at the same time apologized for inserting the monkey, and thereby tending to perpetuate the allusion.

The book itself, which is very scarce, is a violent satire.

Loyalty at that period was shewn in satire; to be loyal was to abuse all the opposite party guilty or innocent.\*

Granger† says of the subject of this satire, "Elizabeth, daughter of Sir James Bouchier, and wife of Oliver Cromwell, was a woman of an enlarged understanding, and an elevated spirit. She was an excellent housewife, and as capable of descending to the kitchen with propriety, as she was of acting in her exalted station with dignity. It has been asserted that she as deeply interested herself in steering the *helm*, as she had often done in turning the *spit*; and that she was as constant a spur to her husband in the career of his ambition, as she had been to her servants in their culinary employments: certain it is that she acted a much more prudent part as Protectress, than Henrietta did as Queen; and that she educated her children with as much ability, as she governed her family with address."

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*Cromwell—The Perfect Politician, or a full View of the Life and Actions of Oliver Cromwell, with Portraits.* 8vo. 1680.

A copy, with two portraits of Cromwell, Desbrow, and Ireton, added, sold at Holles' sale, April, 1817, for 29l.

The most copious and satisfactory account of the various *lives* of the Protector Oliver, by the different authors who

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\* Noble's House of Cromwell, vol. i. p. 131.

† Biographical Hist. of England, vol. iii. p. 18.

sold it again to an English dealer in books for £50, and doubtless believed he had turned his Hock to very good account. I have nevertheless heard that the nobleman above alluded to did not obtain possession of this literary treasure for a less sum than £400."

See the Vallicre Catalogue, No. 2432, where it sold for 4101 livres.

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*Bury (Richard de) Phylobiblion de querimoniis Librorum omnibus literarum amatoribus perutile. 4to. Spiræ. 1473. Ditto. (Said to be prior to the edition above cited.) 4to. Colen. 1473.*

The Editions of *Paris, Frankfort, Leipsic, &c.* are various. *The Oxford Edition*, 1599, is most known in this country, but is rare, like most of the other Editions.

Copies of this curious book may be found in most of our Public Libraries.

The learned and munificent Prelate, whose paternal name was Richard de Aungerville, but which he altered upon taking religious orders to that of De Bury, from the place of his nativity, founded a Public Library at Oxford,\* for the benefit of the Students: having furnished it with the best collection of Books then in England, he wrote his *Philobiblion*, a Treatise containing Rules for the management of the Library, how the Books were to be preserved, and on what conditions lent out to the Scholars. It is written, according to Horne,†

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\* Chalmers is in error when he says it was at Cambridge.

† Introduction to Bibliography, vol. i. p. 518.



the monkey added to the portrait of Elizabeth Cromwell would be a more proper appendage to that of her husband Oliver, if the story told by Audley, brother to the famed Civilian of that name, from the Rev. Dr. Lort's MSS. be true—it is as follows :

“ His very infancy was marked with a peculiar accident that seemed to threaten the existence of the future Protector ; for his grandfather, Sir Henry Cromwell, having sent for him to Hinchinbrook, when an infant in arms, a monkey took him from the cradle, and ran with him upon the lead that covered the roofing of the house ; alarmed at the danger Oliver was in, the family brought beds to catch him upon, fearing the creature's dropping him ; but the sagacious animal brought the ‘ fortune of England ’ down in safety : so narrow an escape had he, who was doomed to be the conqueror and sovereign magistrate of three mighty nations, from the paws of a monkey.”

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*Fuller's (T.) Worthies of England. Folio. 1662. With Portrait of Fuller by Loggan.*

Value about 10*l.* 10*s.*—Mr. Malone bought Stevens's copy, containing MS. Notes by Oldys and Thoresby, and Stevens's own additions, for 43*l.*

This book is so incorrectly printed as frequently to leave a doubt as to its being perfect.

The following are directions for ascertaining a perfect copy, on collation, left in MS. by a person whose whole life was directed to such pursuits.

Page 30-33, wrong, but the catchword right, viz. *Chap.*

— 42, catchword wrong : 2 *Even done*, should be *of*.

Our Author was appointed Bishop of Durham in 1333, and Lord Treasurer of England in 1344. His Book relates the measures he took to gratify his favourite passion, the love of books ; whilst Treasurer and Chancellor of England he took his perquisites and new year's gifts in books ; and by Edward the Third's favor rummaged the Libraries of the principal men, and brought to light many books which had been locked up for ages.

At Avignon, in the year 1331, among the distinguished and learned men with whom Petrarch became acquainted, Richard de Bury is thus characterized by the Author of the life of Petrarch.

“ One of these was Richard of Bury or Aungerville, who came to Avignon this year. He was sent thither by Edward the Third, his Pupil and his King. Edward wrote a letter to the Pope, recommending to him in particular Richard of Bury, and Anthony of Besanges, whom he had sent with an embassy to his Court. Richard of Bury had a piercing wit, a cultivated understanding, and an eager desire after every kind of knowledge. Nothing could satisfy this ardour, no obstacle could stop its progress. He had given himself up to study from his youth. His genius threw light on the darkest, and his penetration fathomed the deepest, subjects. He was passionately fond of books ; and laboured all his life to collect the largest library at that time in Europe. A man of such merit, and the Minister and favorite of the King of England, was received with every mark of distinction in the society of Cardinal Colonna.”

His stay at Avignon was short : Edward, who could not do without him, recalled him to England soon after. On his

by J. W. L. and W. G. for Thos. Williams, and are to be sold at the sign of the Bible in Little Brittain. 1662.

London: printed by J. G. W. L. and W. G. 1662.

There has been a reprint of Fuller's Worthies, with Notes, by J. Nichols. 2 vols. 4to. published at 5*l*. 5*s*. Lond. 1811.

*Fuller's Church History of Britain, from the Birth of Christ till 1648. Folio. 1655.*

A copy in the Merly collection sold for 8*l*. 8*s*.

Should have the following plates:

Arms of the Knights and Monks of Ely, page 168.

Two plates of Litchfield Cathedral, one by Hollar, the other by Vaughan, at page 174.

Plan of Cambridge, to face page 1 of the Hist. of Cambridge University.

And Seals of Arms of all the Mitred Abbies in England, at the end of the book.

*Fuller's (Thos.) Abel Redivivus: or the Dead yet Speaking.*

*The Lives and Deaths of the Moderne Divines written by severall able and learned Men; and now digested into one volume. 4to. 1651. Frontispiece by Vaughan of the Author, with his right hand on a book, and Portraits on the letter-press.*

At page 440 Life of Bishop Andrews and Portrait, 10 leaves, concluding with Finis. Page 441 to 599 follow and finish the volume.\*

\* See Granger, vol. ii. p 171, and Censura Literaria, vol. i. p. 311.

**"Nature will have her course, and dull Books will be forgotten in spite of Bibliographers."**

**Campbell.**

whence he was only released to become an exile for 17 years on his own estate. He had entrusted his manuscript to his intimate friend the Marchioness of Beaume, who having fallen out with him, had it printed out of spite.

*Les Oeuvres de Jean Bapt. Poquelin de Moliere. 6 tom. Small 12mo. Amsterdam. 1675.*

This uncommon little edition, to which is often added *Vie de Moliere, Amst. 1705*, which forms a 6th volume, ranks with the Elzevir collection, and has sold in France for 130 francs, and in London, at the sale of Amos Strettell, Esq. 1820, the 6 vols. bound in morocco, for 4l. 15s.

In this edition the *Festin de Pierre* of Corneille, in verse, is included, instead of that of Moliere; the 5th volume terminates with *L'Ombre de Moliere petite Comedie*.

The edition of Moliere, 6 tom. 12mo. Wetstein, Amsterdam, 1691, is somewhat remarkable, as containing the noted Scene of Don Juan and the Mendicant, tom. iii. p. 38, and which Brunet says, he has met with in no edition of Moliere printed in France earlier than 1817, with the exception of a single copy of the *Oeuvres Posthumes*, tom. vii. Paris, 1682.

This scene was suppressed on the 2d representation of the *Festin de Pierre* to quell the clamours which it excited against the Author, by the too strong colours perhaps with which he had depicted the reasoning villainy of his hero.

The following is the passage as given by Bret in his edition of Moliere.

Don Juan meets a beggar in the Forest, of whom he asks how he passes his life? who answers—"A prier Dieu pour les honnêtes gens qui me donnent l'aumône. Tu passes ta vie à

*paier Dieu ? Si cela est, tu dois être, fort à ton aise. Hélas ! Monsieur, je n'ai pas souvent de quoi manger. Cela ne se peut pas, Dieu ne sauroit laisser mourir de faim ceux qui le prient du soir au matin : tiens, voilà un louis d'or, mais je te le donne pour l'amour de l'humanité."*

In the Dutch edition the passage according to Brunet is much bolder, viz. *Je vais te donner un Louis d'Or, tout à l'heure, pourvu que tu veuille jurer.*

These particulars have lost some of their interest, since the same scenes have been reprinted in Didot's 8vo. edition and in M. Anger's.

Bret's edition, 6 vols. 8vo. 1773, with Moreau's plates, enjoyed the reputation for many years of being the best of this author, but according to the latest French catalogues, appears to be superseded in reputation by that of M. Anger, Paris, 1819 and 20, 9 vols. 8vo. with prints after Vernet, which is spoken of in rapturous terms by Brunet : "*Pour la pureté du texte, le mérite du commentaire, la beauté de l'impression et le fini des gravures.*"

To this, as to every other 8vo. edition, may be added 31 engravings, done from the new drawings of M. Moreau, which are much superior to those of the same artist made in 1773.

The editions of this celebrated Author are nearly as numerous as our *Shakspeare*, and it would be an endless as well as useless task to enumerate even a tythe of them, I shall therefore only add one more edition to my list, viz. that of *Paris*, 1734, 6 vols. 4to. with plates, as it was revised from the original editions of Moliere's Plays, and served as the text, from which Bret's edition was printed.

There are two editions of the same date and size : the *first* and *best* is recognized by a fault in tom. vi. page 360, line 12.

where stands the word *Comteese*, which in the reprint is corrected to *La Comtesse*.

La Harpe in his *Cours de la Litterature*, says, 'An Author's commendation, is in his own works : ' and it may justly be said that Moliere's eulogium is contained both in the works of Writers who preceded as well as succeeded him, so completely have both classes been distanced by him. He certainly classes among the front rank of Moral Philosophers. Dr. Blair, in his *Lectures on Belles Lettres and Rhetoric*, calls him an Author in whom the French glory most, and whom they justly place at the head of all their Comedians. There is indeed no Author in all the fruitful and distinguished age of Louis XIV. who has attained a higher reputation than Moliere ; or who has more nearly reached the summit of perfection in his own art, according to the judgment of all the French Critics ;— Voltaire boldly pronounced him to be the most eminent Comic Poet of any age or Country ; nor perhaps, is this the decision of mere partiality, for taking him upon the whole, I know none who deserves to be preferred to him. Moliere is always the satirist only of vice and folly. He has selected a great variety of ridiculous characters, peculiar to the times in which he lived, and he generally placed the ridicule justly. He possessed strong comic powers ; he is full of mirth and pleasantry : and his pleasantry is always innocent. In fine, notwithstanding some few imperfections and improbabilities, which are mere specks on the disc of this luminary, few writers, if any, ever possessed the spirit or attained the true end of comedy, so perfectly, on the whole, as Moliere.

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"*The Angelical Guide, shewing Men and Women their Lot and Chance in this elementary Life.*" In 4 books. By John Case, M.D. 8vo. 1697.

G. Nassau, Esq. 1824, 1l. 8s.

"This," says Granger, "is one of the most profound astrological pieces that the world ever saw. The Diagrams would probably have puzzled Euclid, though he had studied Astrology. Immediately after the unintelligible Hieroglyphic inscribed '*Adam in Paradise*,'\* is this passage, selected as a specimen of the work:—'*Thus Adam was created in that pleasant place Paradise, about the year before Christ 4002, viz. on April 24, at twelve o'clock or midnight. Now this place Paradise is in Mesopotamia, where the Pole is elevated 34 deg. 30 min. and the Sun riseth four hours sooner than under the elevation of the Pole at London. Now our curious Reader may be inquisitive concerning this matter. If you will not credit these reasons laid down, pray read Josephus: there you will see something of this matter, viz. of the first primum mobile or moving posture of the World, and place of Paradise, and elevation of its Pole. Many controversies have been about the time and season of the year, therefore I shall not trouble my reader any further with them. Let the Scripture be our guide in this matter. Let there be (saith the word) and there was: and also the fifth day's work of the creation, when the grasshoppers were, and the trees sprang out; this may give us to understand that the time of the Creation must have its beginning in the spring. Now for the place or centre of the earth, from*

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\* "The Philosophical Figure deduced by an Angelical hand Astrologically," seems to be equally unintelligible. See this figure at p. 264.

sold it again to an English dealer in books for £50, and doubtless believed he had turned his Hock to very good account. I have nevertheless heard that the nobleman above alluded to did not obtain possession of this literary treasure for a less sum than £400."

See the Vallicre Catalogue, No. 2432, where it sold for 4101 livres.

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*Bury (Richard de) Phylobiblion de querimoniis Librorum omnibus literarum amatoribus perutile. 4to. Spiræ. 1473. Ditto. (Said to be prior to the edition above cited.) 4to. Colen. 1473.*

The Editions of *Paris, Frankfurt, Leipsic, &c.* are various. *The Oxford Edition*, 1599, is most known in this country, but is rare, like most of the other Editions.

Copies of this curious book may be found in most of our Public Libraries.

The learned and munificent Prelate, whose paternal name was Richard de Aungerville, but which he altered upon taking religious orders to that of De Bury, from the place of his nativity, founded a Public Library at Oxford,\* for the benefit of the Students: having furnished it with the best collection of Books then in England, he wrote his *Philobiblion*, a Treatise containing Rules for the management of the Library, how the Books were to be preserved, and on what conditions lent out to the Scholars. It is written, according to Horne,†

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\* Chalmers is in error when he says it was at Cambridge.

† Introduction to Bibliography, vol. i. p. 518.

*The Lawyer's Fortune; or Love in a Hollow Tree. Comedy,*  
*by Wm. Lord Viscount Grimstone. 4to. 1706. 8vo. and*  
*12mo. 1736.*

G. Nassau, 1824, 7s.

Lord Grimstone, who wrote this Comedy when a school boy at the age of 13, afterwards, as far as lay in his power, attempted it's suppression, by buying up the copies. This attempt to obliterate all trace of authorship, of which his Lordship's maturer years rendered him ashamed, would most probably have succeeded, had not the malevolence of Sarah Duchess of Marlborough procured a copy, at a time when his Lordship was Candidate for the Borough of St. Albans, and when she took occasion to interest herself in opposition to him; and as a means to forward her plans, caused an impression in 8vo. to be printed and distributed amongst the electors, at her own sole charge, with a frontispiece, "conveying," says the *Biographia Dramatica*, "a most indecent and unmannerly reflection on his Lordship's understanding, under the allegorical figure of an elephant dancing on a rope." This edition he also bought up as nearly as he was able, upon which she sent a copy to Holland to be reprinted. The 8vo. edition has a sarcastic dedication, and some ill-natured notes.

Swift, in allusion to this Play and its Author, says,

"The Leadon Crown devolv'd to thee  
 Great Poet of the *Hollow Tree*."

See Walpole's *Royal and Noble Authors*, Noble's *Continuation of Granger*, and *Biographia Dramatica*.

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*Waller's (Edmond) Poems.* 8vo. Tenson. 1714.  
Should contain the following Plates by Vertae and Vander-  
gucht.

Portrait of the Author in his 23d year.

Edmond Waller, aged 76, at end of the life.

Monument of ditto	ditto	
Countess of Carlisle	.	page 20
— of Sunderland	.	28
Ben Johnson	.	142
Jack Fletcher	.	150
Lady Morton	.	169
General Montague, afterwards Earl of Sandwich	.	198
William and Mary	.	325
Col. Townley's copy, large paper, in morocco, sold for		47. 8s.

Ordinary copies are of moderate value.

#### *Hearne, (T.)*

*Acta Apostolorum, Græco Latine, Litteris Majusculis E.*  
*Codice Laudiano, &c. &c.* 8vo. Oron. 1715.

Large paper, Gough, 20l.

"To the disgrace of opulence and our country," says Beloe,  
"when the learned Hearne published proposals for printing  
no more than 120 copies of this book from the very curious  
manuscript of the Acts of the Apostles in the Bodleian Library,  
he could only obtain the names of 41 Subscribers nor dispose  
of more than 76 copies.

A suitable account of Hearne, who in the words of Noble,  
"Might be said to have no relations but manucripts; no ac-

quantity but dusty parchments; nor progeny but edited fragments of antiquity," with a copious account of his numerous, and, to the Antiquarian, the Historian, and the Scholar, useful publications, would be a most desirable present to the Literary World, and which I am glad to hear it is likely soon to possess.

I shall only add here, in order to give some idea of the great esteem in which Hearne's publications are held, that at Lord Raymond's sale at King and Lochee's, April 29th, 1808, thirty-five volumes only, (sold in separate lots,) produced the very large sum of 213*l.* 19*s.*

Bagster's attempt at republishing these works has proved a complete failure, from the want of support.

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*Spence's Polymetis; or, an Enquiry concerning the Agreement between the Works of the Roman Poets, and the Remains of the Antient Artists. Folio. London. 1747.*

Heath, 1810, 7*l.* 9*s.* 6*d.*; marked usually by booksellers at 7*l.* 7*s.* in their sale catalogues.

The Vignette at the end of the 17th Dialogue in the *first* edition of the *Polymetis* contains a caricature of Dr. Cooke, Provost of Eton, in the character of a pedagogue with an ass's head. The resemblance is said to have been too striking not to have been instantly perceived by those who knew him. It was removed in the *third* edition of the *Polymetis*, 1774, and another Vignette of *Hermes* the Egyptian Mercury inserted in its stead.\* Spence cleared 1500*l.* by his *Polymetis* alone.

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\* See Ode's letter to Walpole, in the British Museum, quoted by Mr. Singer, in his edition of Spence's *Anecdotes*.

*The Toast, A Heroic Poem. In four Books. Written originally in Latin, by Frederick Schlegel; now done into English, and illustrated with Notes and Observations, by Peregrine O'Donald, Esq. Dublin—printed: London—reprinted. 4to. With Frontispiece. 1747.*

This Poem, by Dr. Wm. King, Principal of St. Mary's, Oxford, of which much has been said, but the contents of which have been a sealed book except to the select few, is a violent satire, and, if not true, a virulent libel against his adversaries, in a law suit about an estate in Galway, to which the Dr. laid claim, as having lent his uncle, Sir Thos. Smith, large sums on mortgage, previous to his death; but which claim was contested, and subsequently compromised.

In the former Journey Round a Bibliomaniac's Library, I mentioned a MS. Key, as being contained in the copy of Dr. King's Works, sold in Isaac Reed's sale for 10*l.* 10*s.* I have now in my possession a copy of the *Toast*, from which the above-cited title is correctly extracted, and containing in manuscript the following *Explanation of the persons alluded to in the Toast*:

- Page.
1. *Myra*.—Lady Frances Brudenel, (celebrated by *Lepidone*,) sister to the Earl of Cardigan, married first Count Newburgh, afterwards to Lord Bellew, and lastly to Sir Thos. Smith, Dr. King's uncle, but this match was not owned.
2. *O. R.*.—Walpole.
3. *Volcan or Vol.*—Capt. John Pratt, Deputy Vice-Treasurer.

\* See Noble's continuation of Granger for some account of this Lady, vol. i. p. 365 and 366.

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Myer of Ireland, who while in that office is supposed to have cheated Government of 30,000*l*. He became bankrupt, and it is believed died in the Marshalsea. He was father of Lady Saville, mother of Sir George.

7. *Mars Chevalier*.—Sir Thos. Smith, the Author's uncle, appointed in 1704 Ranger of the Phoenix Park, in which he had a Lodge.

8. *Mrs. D.*—Mrs. Denton, another man's wife; which intrigue cost about 5000*l*.

15. *Lord John*.—Lord Granville.

16. *Hortensius*.—Dr. Hort, Archbishop of Tuam.

17. *Mile*, (a huge *Battle A*) Chief)—Butler, a Lieutenant of the Yeomen of the Guards.

18. *Clara*.—Lady Lowth.

20. *Trulla*.—A woman that Butler kept.

27. *Lord Viscount A.*—Lord Viscount Allen.

37. *Otter*.—Dr. Trotter, a Master in Chancery, or, as another copy of the *Key* has it, Judge of the Prerogative Court.

40. *Jocco*.—Robert Jocelyn, Esq. Attorney General at that time, and afterwards Lord Chancellor of Ireland.

42. *The Prime*.—Singleton, then Premier Serjeant, afterwards Lord Chief Justice of the Common Pleas.

49. *Little All*.—Lady Allen, wife to Lord Viscount Allen, and mother of Lady Carysfort and Lady Newburgh of Castlemaine. She was the daughter of a Dutch Jew.

84. *Piercy*.—Sir Edward Pierce, Surveyor-General of Ireland.

86. *Lord Pam*.—Dr. Hort, Archbishop of Tuam, called Pam by Dean Swift.

89. *P—ce*.—Pierce.

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149. *Dill*.—Counsellor Dillon.  
 150. *Mac*.—<sup>116</sup>Mac Carty, a hired Witness.  
 156. (Note.)—Dr. King's own case.  
 157. *Ondill and J. Occo*.—Dillon and Jocelyn.  
 158. *Surveyor*.—Charles Withers, brother-in-law to Dr King.  
 168. \* \* \* \*—Duke of Grafton.\*  
 — *S—l—gan*.—Stilorgan, a seat of Lord Allen.  
 193. *Lord J—*.—Joshua, Lord Allen's name.

In the title to a former edition of the *Toast*, 4to. Lond. 1736, after Peregrine O'Donald, Esq. in the Title-page, was—

*Pne atque Venenem,  
 Rabies armavit.*

Dr. Wm. King was also Author of the following Pieces, which, with the *Toast*, were printed in a quarto volume, under the title of "*Opera Gul. King, L. L. D.*" This volume was never published, and on the death of the Author the whole impression, except 60 copies, were destroyed by his Executors; one of these was sold in Reed's sale, No. 2204, with MS. Key, for 10*l.* 10*s.*

- Milioni Epistola ad Pollionem. (Lord Polwarth.)†  
 Sermo Pedestris.  
 Scamnum Ecloga.  
 Templum Libertatis.  
 Tres Oratiunculæ.  
 Antonietti Epistola ad Corcos.

\* D. of Harast, says the key is the copy presented by the Author to John Gascayne, 1747.

† See King's Anecdotes of his own Times, 8vo. Lond. 1819, p. 151.

**Eulogium Jacci Etonensis.**

**Oratio in Theatro Bibliotheca Radcliviana.\***

**Oratio in Theatro Sheldoniana.**

**Epistola Objurgatoria.**

**Aviti Epistola ad Perillam.**

**Oratiuncula in Demo Convocationis Oxon.**

**Epitaphium Richardi Nash.**

**King's Apology or Vindication of himself.**

There is a striking likeness of Dr. King in Worhidge's *View of the Installation of Lord Westmoreland, as Chancellor of Oxford, in 1761.*

In the MS. Account of Dr. King, attached to the copy of his Work whence the preceding Key has been extracted, it is recounted that he was no friend to the two first Georges; but soon after the accession of George the Third to the Throne, he renounced his former antipathy to the Hanoverian Family, and transferred his allegiance from James to George.

On the Dedication of Radcliffe's Library in 1749 he spoke the Latin Oration, which was received with the highest acclamations by a splendid auditory; and Mr. Warton, in his *Triumphs of Isis*,\* pays him a very great compliment on the composition.

Mr. Chalmers, in the Biographical Dictionary, after relating various particulars of our Author, upon the authority of Nichols's Life of Bowyer and Swift's Works, mentions, that he was the Editor of the *Five First Volumes* of *Dr. South's Sermons*—my manuscript account says he was Editor of the *Five LAST Volumes.*

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\* See King's Anecdotes of his own Times, 8vo. Lond. 1819, p. 135.

As I have Dr. King's Work now before me, I should be thought negligent were I not to extract a specimen; which, as devoid of any personality, shall be from the *Night Ramble of the Sun, and his Visit to Dublin*. Book i.

"Sol was now in the Ocean; his Horses were drest;  
And the Household of Thetis was order'd to rest.  
When his Godship, or curious to Visit old Night,  
To see how we supply the defect of his Light;  
Or perhaps to invent a new subject of mirth,  
Took a fancy to stroll for one Evening on Earth.  
But he doft all his rays, and his bow he laid down:  
For a God by his ensigns of honour is known;  
As an Idiot's distinguish'd by putting a bib on,  
And a great Chevalier by a cross and a ribbon.  
The the Magi assures us, the Sun is not proud,  
Yet his habit was made of the brightest blue Cloud  
Well embroidered and spangled: He seem'd a mere Beau;  
For he knew that fine clothes are a passport below.  
Nor his tresses neglected now flow in the Wind,  
But were furl'd, and with art in a silk bag confined,  
Who of all the smart Toupees so graceful appears?  
Who can please the Nymph's more by producing his ears?  
From the head of the *Xiphias*\* he cut off a sword,  
Fit to grace a new Mayor, tho' he's titled My Lord;  
For the handle was pearl, and the scabbard shagreen;  
And his sword-knot unsully'd had garter'd a Queen.  
From a tortoiseshell trident he shap'd a neat cane,

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\* *Xiphias*, a fish larger than a *Dolphin*, by the Italians called *Pesce Spada*, by the French, *L'Empereur*, by the Germans, *Schwerdt Fisch*, and by us the *Sword Fish*. See a description of it in *Pliny*, *Oppian*, and in the Natural History of Johan Johnstone. *Xiphiae* are likewise a sort of Stars or Comets which appear in the form of a sword, in *Mucronem fastigiatas*. *Plin. Nat. Hist.*

With a gold head, and gold feet, and gold hands, and gold arms,  
 Show his shape, with gold backing: and gold were his feet,  
 With a patch of gold, and gold of gold, and gold of gold,  
 Her presence the gold mine, the gold mine, the gold mine,  
 For we know when he plumes, the gold mine, the gold mine,  
 Thus his Golding spirit shines out from his feet,  
 And as with, as a Triton, the gold mine, the gold mine,  
 To the Channel, O Camp! with a spring tide, the gold mine,  
 And men on land's fair island mine,  
 Still the stars may be seen, in the deep far extended,  
 (Mighty work of the Sea Gods!) by which he ascended,  
 Camp's Camp—(For so in his travelling days,  
 Hieroglyphical Camps are used to express)  
 Over mountains and bays, speeding hence in a day,  
 He arrived at Port Blane exactly at nine,  
 Here he traversed the streets, every bridge, and every square,  
 (For the turnings he often had noted by day.)  
 First the lamps he examined, canals and canals,  
 How the spots were supply'd, with their various aspects,  
 But condemn'd the dull glare, that would scarcely suffice  
 To direct a night-walker, who wanted good eyes:  
 He remark'd, that short links serv'd to light home-pearls,  
 That a lantern mov'd slowly before the rich city:  
 That the traders became by their drinking more dull,  
 And the bards debonnaire, when their bellies are full.  
 To the God were more grateful the well-scented flames  
 Of the flambeaux, conducting the chairs of high dames,  
 How inviting the Belles! how diffusive the blaze!  
 How their eyes—and the glasses reflected the rays!  
 But astonish'd he look'd, where his excellence shone,  
 In a Berlin, whose guard was a counterfeit Moon:  
 Such an Orb, as a deluge of Rain had endur'd,  
 Unextinguish'd by Winds, and by Clouds unobscur'd:  
 A Gold Coin is a Spanish Coin, and a Gold Coin is a Gold Coin.

Phoebe shone with much envy a rival so bright,  
 Who shone her own form, and eclipsed her light.  
 How the ladies were adorned, when his Godship had been,  
 He would know how the houses were lighted within.  
 So to Court he repairs to make observation,  
 For at Court must needs be the grand illumination.  
 Here the bougies and tapers soon drew his attention:  
 Much the form he admired; much he praised the invention.  
 Such a radiance can matter thus moulded, display!  
 Can a night-beam be made to resemble the day!  
 As if this was his noon-tide, his sight was as clear;  
 Nor himself could scarce objects more plainly appear.  
 He distinguished Lord John by his noble Great niece,  
 And observed all who circled the graceful Vice-Queen.  
 Haughty DAMES set with diamonds, and stiffened with gold;  
 Whom to dress for one day half a county is sold.  
 Mitred PRIESTS who besides a good conscience and wife,  
 Here enjoy all the other good things of this life:  
 Who refuse what they ask, which to lay-men sounds odd,  
 And are forced to accept, tho' the gifts are of God,  
 Fair revenues and Lordships: Hortensius and I know  
 That Episcopal Coaches are Jure Divina.

*Dr. King died December 30th, 1763, in the 78th year of his age, and was buried in Ealing Church. A marble tablet was erected to his Memory in the Chapel of St. Mary Hall, Oxford.*

I feel pleased at being enabled to add, from Dr. King's *Anecdotes of his Own Times*, which have been published from the MS. in the possession of two ladies, relatives of Dr. King, his own account of the publication of the *Toast*. "I began the *TOAST* in anger, but I finished it in good humour. When I had concluded the second Book, I laid aside the work, and I did not take it up again till some years after, at the pressing

**"Nature will have her course, and dull Books will be forgotten in spite of Bibliographers."**

***Campbell.***

It has never been published: I have indeed presented a few copies to some friends, on giving me their honour that they would not suffer the books to go out of their hands without my consent. One of these persons, however, forfeited his honour in the basest manner, by putting his copy into the hands of BLACOW, and the rest of the Oxford informers; but as they had no KEY to the work, and did not understand or know how to apply the characters, they were content to call it an execrable book, and throw dirt at the Author: and this, in their judgment, is the most effectual way of answering any performance of wit and humour."\*

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*Key to Smollett's History and Adventures of an Atom.* 2 vols.  
12mo. Lond. 1749.

The Adventures of an Atom exhibit under fictitious characters the conduct and dissensions of the several political parties in Great Britain, from the commencement of the French war in 1754, to the dissolution of Lord Chatham's Administration in 1768. It is rather a Novel in form than in substance. The circumstances are true in the main, though occasionally exaggerated by the flights of fancy, or obscured by the clouds of prejudice. "Smollett seems," says one of his Biographers, "in this Work to have relaxed in his attachment to Lord Bute, as much as he did in the *Continuation of his History* to Lord Chatham; indeed he had been equally disappointed in his ex-

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\* See "Political and Literary Anecdotes of his Own Times." By Dr. W. King. Post 8vo. Lond. 1819, p. 97, &c.

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Gotte-Mio	Lord Bedford	Lob Kib	Earl Temple
Gentile Province	Silesia	Lir-nan	Manilla
Gen. in Chief	Earl of Loudon	Lo Yaw	French Tyranny
Gio-Gio	George 3d	Lar-chir	Churchill
Hy lab Bib	Bligh	Ley-nah	Northington
Hob Nob	Hopson	Le-Yawter (Gen.)	
He Rhumu	Moore	Motao	Minorca
Hell y otte	Elliott	Mura-Clam	Murray
Heard	Montague		Munfield
Japan	British Empire	Mantchoo	
Japanese	English	Tartars	Russians
Jeddo	Germany	Myn Than	Minden
Jan-on-i	Sir W. J.	Mona Tanti	Mordant
Island	Cape Breton	Meaco	London
Japanese Com.	Earl of Loudon	Ninkom-poo	Ed. (Earl)
Jan-ki-dtzin	Wilkes	Nippon	Great Britain
Jacko		Nob-o-di	Ed. B.
Kowkin	Retty	(Minister of War)	Cambodgi
Koan	Braddock	Nembuds-ju	China
Ka-liff	Clive	Ostrog	Austria
Ka-frit-o	Cape Breton	Orn-bas	Osborn
Kunt-Thun	Count Daun	Old Rich Hag	Duchess
Kho-rhé	Goree		Marlbro'
Kha-fell	Keppel	Obans	Com.
Khatt Whang	Cook	Pekin	Paris
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*Collins's (Arthur) Historical Collections of the Noble Families of Vere, Cavendish, Harley, &c. &c. Folio. 1752.*

Clarke, 1820, 81. Esq. G. Nassau, Esq. 1824, large paper, 107. 108.

The following Portraits, &c. should be contained in the above work, which was compiled by Collins, at the request of Lady Oxford, mother to the Duchess Dowager of Portland.

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*Towneley's French Translation of Butler's Hudibras.*

I wish before concluding the present Journey to correct an error in my former one, respecting this translation of Hudibras. I there attributed it to *Col. Francis Towneley*, being misled by Tytler in his Essay on Translation, and my error further confirmed by Nichols in his Biographical Anecdotes of Hogarth, and by Ray in his History of the Rebellion, 1745, but I now find that it was *John* and not Francis Towneley, who was author of this translation, and that he was Uncle to Charles Towneley, Esq. celebrated for his noble and elegant collection of Marbles.

FINIS.

*Third Journey round a Bibliomaniac's Library.*

W. DAVIS is preparing, and, if encouragement be given, will soon publish, A Third Journey, comprising an enlarged and corrected edition (being the third) of his Olio of Bibliographical and Literary Anecdotes and Memoranda, uniformly printed with his first and second "Journies round the Library of a Bibliomaniac."

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*Recently published, price 3s. extra boards,*

**Riddles, Charades, and Conundrums,**

*The greater part of which have never before been published;*

WITH A

PREFACE ON THE ANTIQUITY OF RIDDLES.

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"And justly the wise man thus preach'd to us all,  
"Despise not the value of things that are small."

*Old Ballad.*

---

Printed for W. DAVIS, at the Bedford Library, 15, Southampton Row, Russell Square.

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The Publisher considers this as a most acceptable present to the youth of both sexes, and has no hesitation in saying, that it is the most extensive and best Collection of Riddles, Charades, and Conundrums extant, the greater part now for the first time presented to the Public, by a Lady, and the remainder selected with the greatest care and attention, so as to render the entire Work an innocent exercise of ingenuity to youth, and a source of considerable amusement to the adult. He has also the gratification of being able to recommend it, as containing nothing that can raise a blush on the cheek, or offend the taste of the most fastidious female.

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[G. Taylor, Printer, Lamb's Conduit Passage, Red L. on Square.



sold it again to an English dealer in books for £50, and doubtless believed he had turned his Hock to very good account. I have nevertheless heard that the nobleman above alluded to did not obtain possession of this literary treasure for a less sum than £400."

See the Vallicre Catalogue, No. 2432, where it sold for 4101 livres.

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*Bury (Richard de) Philobiblion de querimoniis Librorum omnibus literarum amatoribus perutile. 4to. Spiræ. 1473. Ditto. (Said to be prior to the edition above cited.) 4to. Colen. 1473.*

The Editions of *Paris, Frankfort, Leipsic, &c.* are various. *The Oxford Edition*, 1599, is most known in this country, but is rare, like most of the other Editions.

Copies of this curious book may be found in most of our Public Libraries.

The learned and munificent Prelate, whose paternal name was Richard de Aungerville, but which he altered upon taking religious orders to that of De Bury, from the place of his nativity, founded a Public Library at Oxford,\* for the benefit of the Students: having furnished it with the best collection of Books then in England, he wrote his *Philobiblion*, a Treatise containing Rules for the management of the Library, how the Books were to be preserved, and on what conditions lent out to the Scholars. It is written, according to Horne,†

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\* Chalmers is in error when he says it was at Cambridge.

† Introduction to Bibliography, vol. i. p. 518.

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At Avignon, in the year 1331, among the distinguished and learned men with whom Petrarch became acquainted, Richard de Bury is thus characterized by the Author of the life of Petrarch.

" One of these was Richard of Bury or Aungerville, who came to Avignon this year. He was sent thither by Edward the Third, his Pupil and his King. Edward wrote a letter to the Pope, recommending to him in particular Richard of Bury, and Anthony of Besanges, whom he had sent with an embassy to his Court. Richard of Bury had a piercing wit, a cultivated understanding, and an eager desire after every kind of knowledge. Nothing could satisfy this ardour, no obstacle could stop its progress. He had given himself up to study from his youth. His genius threw light on the darkest, and his penetration fathomed the deepest, subjects. He was passionately fond of books ; and laboured all his life to collect the largest library at that time in Europe. A man of such merit, and the Minister and favorite of the King of England, was received with every mark of distinction in the society of Cardinal Colonna."

His stay at Avignon was short : Edward, who could not do without him, recalled him to England soon after. On his



return he possessed all the confidence and favor of his Master, who first made him Bishop of Durham, Chancellor the year following, then High Treasurer, and Plenipotentiary for a treaty of peace with France.

Richard of Bury did in England what Petrarch did in France, Italy, and Germany; he gave much of his attention, and spent great part of his fortune, to discover the manuscripts of ancient Authors, and have them copied under his immediate inspection, and kept binders, illuminators, and writers in his palaces. Richard in his *Philobiblion*, a Treatise which he wrote on the love and choice of books, relates the incredible expense he was at to form his famous Library, notwithstanding he made use of the authority which his dignity and favor with the King procured him. He mentions the arts he was obliged to use to compass his design, and informs us that the first Hebrew and Greek Grammars that ever appeared were derived from his labours. He had them composed for the English students; persuaded that without the knowledge of these two languages, and especially the Greek, it was impossible to understand the principles of either the ancient Heathen or Christian Writers. Richard de Bury died in 1345, and is said to have possessed more books than all the Bishops of England together. Besides the fixed Libraries which he had formed in his several Palaces, the floor of his common apartment was so covered with books that those who entered could not with due reverence approach his presence.

See some further curious particulars in the new edition of Warton's History of English Poetry, vol. i. 8vo. p. cxlvii, &c.

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*Fazio Dita Mundi. Folio. 1474.*

*Achard*, in his *Cours de Bibliographie*, tom. iii. p. 191, places this amongst the *Poemes Scientifiques*, and from actual inspection of a fine copy in the Public Library at Marseilles, plumes himself upon being the first Bibliographer who has accurately described it. I shall content myself by giving its title from Achard, and adding a few miscellaneous remarks, omitting some of his details, as of little general interest. Its title is as follows :

*Incominza el Libro primo Dita Mundi cumponuto per Fazio Di Gl Uberti da Firenze. Et prima de la buona dispositione che egli ebe adretarsi da gli Vitii et eeguire le Virtute Capituolo primo.*

Each following chapter is headed by its argument, with its number in Roman figures, and the whole work is printed in double columns. It is not paged, neither has it catchwords. It has signatures only to the gatherings, which begin with *a*, and extend to and comprise the letter *o*; these gatherings are all of eight leaves, excepting *a*, which only has six, and *e*, which only comprises 4 leaves.

It is remarkable that the signatures of the gatherings are entirely at the bottom of the page, therefore if the book-binder happen to be at all liberal in the application of his knife—the signatures must be found wanting.

Payne's Catalogue for 1801 refers for an account of this Work to the Irish Philosophical Transactions by Lord Charlemont.

In book iv. cap. xxiii. of *Dita Mundi* there is an account of a nation of tailed men, and it is well known that Lord Monboddo

believed in the existence of such a race.\* Jean Struys, *Voyages in Muscovie, &c.* positively asserts that he saw a race of men in Formosa with tails.

In Bulwer's *Artificial Changling*, scene 22 relates to tailed nations and breech gallantry.

A copy of this rare first edition sold at the Valliere sale for 480 francs. M. Crevenna's for 136 francs. Pinelli's, 1789-90, for £5. 10s. : and Floncel's, which, according to Brunet, was a very beautiful copy, for 800 francs ;—and “thereby hangs a tale—I'll tell it.” Floncel's copy, according to the Abbé St. Léger,† no longer exists. An English amateur having commissioned some one to buy it for him without fixing the price, the book was run up to the enormous sum of 800 francs, at which price it was purchased for him, but when he received it he was so irritated at having been made to pay so dearly for his folly, that he threw the book out of spite into the fire. “Happily,” says the quizzical French Bibliographer, “English Bibliomaniacs do not act so spitefully now a days for so trifling a matter, otherwise at the prices which they give for rare Books, it might be expected that entire Libraries would share the fate of the *Dita Mundi*.”

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*Sallust. 4to. Valentia. 1475.*

Unnoticed by Dibdin. Beloe says it is by far the rarest of all the editions of Sallust.

Valentia was the first place in Spain where the art of Printing was introduced. The names of the Printers were

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\* See *Ancient Metaphysics*, vol. iii. p. 250. 4to. 1784.

† See Brunet *Manuel du Libraire*, tom. ii. p. 12.

Aloazo and Fernandez de Cordova and Lambert Palmart. This Sallust was the second book there printed by these Printers. According to Beloe, iv. 70. there was a copy of it at Blenheim.

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*Chroniques (les Grandes) de France depuis les Troiens jusqu'à la mort de Charles VII. en 1461. 3 tom. folio.*  
*Paris. Pasq. Bonhomme. 1476.*

These Chronicles are known under the name of "*Chroniques de Saint Denys*;" and this edition, which is the first, is also the first book known to have been printed at Paris with the date added. A detailed description of the book may be seen in Brunet's Manuel, tom. i. p. 394.

Count Mc Carthy bought his copy at the Valliere sale for 300 francs—and at Count Mc Carthy's sale the same copy produced 500 francs.

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*Chroniques de Normandie. Folio. Rouen. 1487.*

Very rare, and the first known book printed at Rouen with a date—as the *Livre Coustumier de Normandie*, in folio dated 1483, has no name of place, and perhaps its date is that of its composition.

See Brunet Manuel du Libraire, tom. i. p. 477.

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*Gower (John) Confessio Amantis, that is to saye in Englishe, the Confessyon of the Lover. Folio. Emprynted at Westmestre by Wyllyam Caxton. (1493 by mistake for) 1483.*

West, 1773, 9*l.* 9*s.* Daly, 1792, 15*l.* 7*s.* 1*d.* Gulston, 7*l.* 10*s.* Mason, 1807, (first and last leaves wanting,) 15*l.* 15*s.*

Duke of Roxburghe 336*l.* bought by the Duke of Devonshire. Merly Library, 315*l.* bought by the Marquis of Blandford, at whose sale, after he became Duke of Marlborough, it sold for 205*l.* 16*s.* to Watson Taylor, Esq.; and when this latter Gentleman's Library was brought to the hammer in 1823, this same book, being found to be imperfect, only sold for 57*l.* 15*s.*

It may amuse to learn Hearne's opinion of the value of the Harleian copy, which is described as an extraordinary fair one. Hearne never saw so complete a book of this edition, and thought it worth more than Two Guineas!!! Frognall Dibdin enthusiastically adds, "*twenty times two guineas* could not now procure a perfect copy."

On this piece, says Warton, Gower's character and reputation as a Poet are almost entirely founded. His French Sonnets, according to Campbell in his Essay on English Poetry, (p. 74,) are marked by elegance and sensibility,\* and his English Poetry contains a digest of all that constituted the knowledge of his age. His cotemporaries greatly esteemed him; and the Scottish as well as English Writers of the subsequent period, speak of him with unqualified admiration.

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\* Mr. Todd has transcribed some of them from the original MSS. in the Marquis of Stafford's Library. See his Illustrations of Gower and Chaucer, p. 102 to 108.

Both Warton and Campbell have detailed the plan and execution of the *Confessio Amantis*, and which the latter says is peculiarly ill contrived.

A lover, whose case has not a particle of interest, applies according to the Catholic ritual to a Confessor, who, at the same time, whimsically enough, bears the additional character of a Pagan Priest of Venus, and like the Mystagogue in the Picture of Cebes, is called Genius. The Holy Father, it is true, speaks like a good Christian, and communicates more scandal about the intrigues of Venus than Pagan Author ever told. A pretext is afforded by the ceremony of confession, for the Priest not only to initiate his Pupil in the duties of a lover, but in the wide range of ethical and physical knowledge; and at the mention of every virtue and vice, a tale is introduced by way of illustration. Does the Confessor wish to warn the Lover against impertinent curiosity? He introduces a propos to that failing, the History of Actæon, of peeping memory. The Confessor inquires if he is addicted to a vain glorious disposition; because if he is, he can tell him a story about Nebuchadnezzar. Does he wish to hear of the virtue of conjugal patience? it is aptly inculcated by the anecdote respecting Socrates, who, when he received the contents of Xantippe's pail upon his head replied to the provocation only by a witticism. Thus with shrieving narrations, and didactic speeches, the work is extended to thirty thousand lines, in the course of which the virtues and vices are all regularly allegorized.\*

The *Confessio Amantis* (says Warton) was written at the command of Richard 2d, who, meeting our Poet Gower

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\* Campbell's Essay.

rowing on the Thames near London, invited him into the royal barge, and after much conversation requested him to book some new thing.

Gower's particular model (says Warton) appears to have been John of Meun's *Roman de la Rose*. He has, however, seldom attempted to imitate the picturesque imageries, and expressive personifications, of that exquisite allegory. His most striking portraits, which yet are conceived with no powers of creation, nor delineated with any fertility of fancy, are idleness, avarice, micherie or thieving, and negligence—the secretary of sloth. Instead of boldly clothing these qualities with corporeal attributes, aptly and poetically imagined, he coldly, yet sensibly, describes their operations and enumerates their properties.

What Gower wanted in invention he supplied from his common-place Book, which appears to have been stored with an inexhaustible fund of instructive maxims, pleasant narrations, and philosophical definitions. It seems to have been his object to crowd all his erudition into this elaborate performance; and there is often some degree of contrivance and art in his manner of introducing and adapting subjects of a very distant nature, and which are totally foreign to his general design. Considered in a general view, the '*Confessio Amantis*' may be pronounced to be no unpleasing miscellany of those shorter tales which delighted the readers of the middle age.

The only Classics which our Author cites are Virgil, Ovid, Horace, and Tully. Amidst his grave Literature, he appears to have been a great reader of Romances.\*

The Rev. Mr. Todd, in his Account of the Lives and Wri-

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\* Warton.

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SECOND

# JOURNEY

ROUND

**A Bibliomaniac's Library.**

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*Virgilii Opera. Folio. Printed by Sweynheim and Pannartz  
at Rome. 1469.*

Of this edition of the Mantuan Bard, which Beloe calls *Adamo Princeps*, he, in his *Anecdotes of Literature*, vol. i. p. 85, tells the following amusing anecdote.

“It seems that a copy was discovered in a Monastery in Suabia, whence it has found its way into the collection of a Noble Earl. The anecdote which belongs to it is rather ludicrous. The good Monks to whom this and other valuable books belonged were not, it seems, to be prevailed upon by money to part with them. It happened however that they were remarkably fond of old hock, and for as much of this same hock as was worth seven guineas, they parted with this Virgil to a kind friend and acquaintance. This gentleman

sold it again to an English dealer in books for £50, and doubtless believed he had turned his Hock to very good account. I have nevertheless heard that the nobleman above alluded to did not obtain possession of this literary treasure for a less sum than £400."

See the Vallicre Catalogue, No. 2432, where it sold for 4101 livres.

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† Introduction to Bibliography, vol. i. p. 518.

in very indifferent Latin, in a declamatory style, and is divided into twenty Chapters.

In chapter 1 the Author praises Wisdom, and the Books in which it is contained.

2. That Books are to be preferred to Riches and Pleasure.

3. That they ought always to be bought.

4. How much good arises from Books, and that they are only misused by ignorant people.

5. That good Monks write Books, whilst bad ones are differently employed.

6. The praise of the antient begging Friars, with a reproof of the modern ones.

7. He bewails the loss of Books by fires and wars.

8. He shews what fine opportunities he had of collecting Books while he was Chancellor and Treasurer, as well as during his Embassies.

9. That the antients surpassed the moderns in hard studying.

10. That learning arrives at perfection by degrees, and that he had procured a Greek and Hebrew Grammar.

11. That the Law and Law Books are not properly learning.

12. The usefulness and necessity of Grammar.

13. An Apology for Poetry, and the usefulness of it.

14. Who ought to love Books.

15. The manifold advantages of Learning.

16. Of writing new Books and mending old ones.

17. Of using Books well, and in what manner they should be placed.

18. An Answer to his Calumniators.

19. On what conditions Books are to be lent to strangers.

20. Conclusion.

Our Author was appointed Bishop of Durham in 1333, and Lord Treasurer of England in 1344. His Book relates the measures he took to gratify his favourite passion, the love of books ; whilst Treasurer and Chancellor of England he took his perquisites and new year's gifts in books ; and by Edward the Third's favor rummaged the Libraries of the principal men, and brought to light many books which had been locked up for ages.

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See some further curious particulars in the new edition of Warton's History of English Poetry, vol. i. 8vo. p. cxlvii, &c.

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**"Nature will have her course, and dull Books will be forgotten in spite of Bibliographers."**

***Campbell.***

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 Bibliomantic's Library.

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*Virgilii Opera. Folio. Printed by Sweynheim and Pannartz  
at Rome. 1469.*

Of this edition of the Mantuan Bard, which Beloe calls  
*Prælio Princeps*, he, in his *Anecdotes of Literature*, vol. i. p.  
85, tells the following amusing anecdote.

“It seems that a copy was discovered in a Monastery in  
Nabia, whence it has found its way into the collection of a  
Noble Earl. The anecdote which belongs to it is rather lu-  
dicrous. The good Monks to whom this and other valuable  
books belonged were not, it seems, to be prevailed upon by  
money to part with them. It happened however that they  
were remarkably fond of old hock, and for as much of this  
same hock as was worth seven guineas, they parted with this  
Virgil to a kind friend and acquaintance. This gentleman

sold it again to an English dealer in books for £50, and doubtless believed he had turned his Hock to very good account. I have nevertheless heard that the nobleman above alluded to did not obtain possession of this literary treasure for a less sum than £400."

See the Vallicre Catalogue, No. 2432, where it sold for 4101 livres.

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*Bury (Richard de) Phylobiblion de querimoniis Librorum omnibus literarum amatoribus perutile. 4to. Spiræ. 1473. Ditto. (Said to be prior to the edition above cited.) 4to. Colen. 1473.*

The Editions of *Paris, Frankfort, Leipsic, &c.* are various. *The Oxford Edition*, 1599, is most known in this country, but is rare, like most of the other Editions.

Copies of this curious book may be found in most of our Public Libraries.

The learned and munificent Prelate, whose paternal name was Richard de Aungerville, but which he altered upon taking religious orders to that of De Bury, from the place of his nativity, founded a Public Library at Oxford,\* for the benefit of the Students: having furnished it with the best collection of Books then in England, he wrote his *Philobiblion*, a Treatise containing Rules for the management of the Library, how the Books were to be preserved, and on what conditions lent out to the Scholars. It is written, according to Horne,†

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\* Chalmers is in error when he says it was at Cambridge.

† Introduction to Bibliography, vol. i. p. 518.

in very indifferent Latin, in a declamatory style, and is divided into twenty Chapters.

In chapter 1 the Author praises Wisdom, and the Books in which it is contained.

2. That Books are to be preferred to Riches and Pleasure.

3. That they ought always to be bought.

4. How much good arises from Books, and that they are only misused by ignorant people.

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17. Of using Books well, and in what manner they should be placed.

18. An Answer to his Calumniators.

19. On what conditions Books are to be lent to strangers.

20. Conclusion.

Our Author was appointed Bishop of Durham in 1333, and Lord Treasurer of England in 1344. His Book relates the measures he took to gratify his favourite passion, the love of books ; whilst Treasurer and Chancellor of England he took his perquisites and new year's gifts in books ; and by Edward the Third's favor rummaged the Libraries of the principal men, and brought to light many books which had been locked up for ages.

At Avignon, in the year 1331, among the distinguished and learned men with whom Petrarch became acquainted, Richard de Bury is thus characterized by the Author of the life of Petrarch.

" One of these was Richard of Bury or Aungerville, who came to Avignon this year. He was sent thither by Edward the Third, his Pupil and his King. Edward wrote a letter to the Pope, recommending to him in particular Richard of Bury, and Anthony of Besanges, whom he had sent with an embassy to his Court. Richard of Bury had a piercing wit, a cultivated understanding, and an eager desire after every kind of knowledge. Nothing could satisfy this ardour, no obstacle could stop its progress. He had given himself up to study from his youth. His genius threw light on the darkest, and his penetration fathomed the deepest, subjects. He was passionately fond of books ; and laboured all his life to collect the largest library at that time in Europe. A man of such merit, and the Minister and favorite of the King of England, was received with every mark of distinction in the society of Cardinal Colonna."

His stay at Avignon was short : Edward, who could not do without him, recalled him to England soon after. On his

return he possessed all the confidence and favor of his Master, who first made him Bishop of Durham, Chancellor the year following, then High Treasurer, and Plenipotentiary for a treaty of peace with France.

Richard of Bury did in England what Petrarch did in France, Italy, and Germany; he gave much of his attention, and spent great part of his fortune, to discover the manuscripts of ancient Authors, and have them copied under his immediate inspection, and kept binders, illuminators, and writers in his palaces. Richard in his *Philobiblion*, a Treatise which he wrote on the love and choice of books, relates the incredible expense he was at to form his famous Library, notwithstanding he made use of the authority which his dignity and favor with the King procured him. He mentions the arts he was obliged to use to compass his design, and informs us that the first Hebrew and Greek Grammars that ever appeared were derived from his labours. He had them composed for the English students; persuaded that without the knowledge of these two languages, and especially the Greek, it was impossible to understand the principles of either the ancient Heathen or Christian Writers. Richard de Bury died in 1345, and is said to have possessed more books than all the Bishops of England together. Besides the fixed Libraries which he had formed in his several Palaces, the floor of his common apartment was so covered with books that those who entered could not with due reverence approach his presence.

See some further curious particulars in the new edition of Warton's History of English Poetry, vol. i. 8vo. p. cxlvii, &c.

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"Nature will have her course, and dull Books will be forgotten  
spite of Bibliographers."

*Campbell.*



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Of this edition of the Mantuan Bard, which Beloe calls *Editio Princeps*, he, in his *Anecdotes of Literature*, vol. i. p. 85, tells the following amusing anecdote.

“It seems that a copy was discovered in a Monastery in *Maabia*, whence it has found its way into the collection of a Noble Earl. The anecdote which belongs to it is rather ludicrous. The good Monks to whom this and other valuable books belonged were not, it seems, to be prevailed upon by money to part with them. It happened however that they were remarkably fond of *OLD HOCK*, and for as much of this same *HOCK* as was worth seven guineas, they parted with this *Virgil* to a kind friend and acquaintance. This gentleman

sold it again to an English dealer in books for £50, and doubtless believed he had turned his Hock to very good account. I have nevertheless heard that the nobleman above alluded to did not obtain possession of this literary treasure for a less sum than £400."

See the Vallicre Catalogue, No. 2432, where it sold for 4101 livres.

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*Bury (Richard de) Phylobiblion de querimoniis Librorum omnibus literarum amatoribus perutile. 4to. Spiræ. 1473. Ditto. (Said to be prior to the edition above cited.) 4to. Colen. 1473.*

The Editions of *Paris, Frankfort, Leipsic, &c.* are various. *The Oxford Edition*, 1599, is most known in this country, but is rare, like most of the other Editions.

Copies of this curious book may be found in most of our Public Libraries.

The learned and munificent Prelate, whose paternal name was Richard de Aungerville, but which he altered upon taking religious orders to that of De Bury, from the place of his nativity, founded a Public Library at Oxford,\* for the benefit of the Students: having furnished it with the best collection of Books then in England, he wrote his *Philobiblion*, a Treatise containing Rules for the management of the Library, how the Books were to be preserved, and on what conditions lent out to the Scholars. It is written, according to Horne,†

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\* Chalmers is in error when he says it was at Cambridge.

† Introduction to Bibliography, vol. i. p. 518.



in a very indifferent Latin, in a declamatory style, and is divided into twenty Chapters.

In chapter 1 the Author praises Wisdom, and the Books in which it is contained.

2. That Books are to be preferred to Riches and Pleasure.

3. That they ought always to be bought.

4. How much good arises from Books, and that they are only misused by ignorant people.

5. That good Monks write Books, whilst bad ones are differently employed.

6. The praise of the antient begging Friars, with a reproof of the modern ones.

7. He bewails the loss of Books by fires and wars.

8. He shews what fine opportunities he had of collecting Books while he was Chancellor and Treasurer, as well as during his Embassies.

9. That the antients surpassed the moderns in hard studying.

10. That learning arrives at perfection by degrees, and that he had procured a Greek and Hebrew Grammar.

11. That the Law and Law Books are not properly learning.

12. The usefulness and necessity of Grammar.

13. An Apology for Poetry, and the usefulness of it.

14. Who ought to love Books.

15. The manifold advantages of Learning.

16. Of writing new Books and mending old ones.

17. Of using Books well, and in what manner they should be placed.

18. An Answer to his Calumniators.

19. On what conditions Books are to be lent to strangers.

20. Conclusion.

Our Author was appointed Bishop of Durham in 1333, and Lord Treasurer of England in 1344. His Book relates the measures he took to gratify his favourite passion, the love of books ; whilst Treasurer and Chancellor of England he took his perquisites and new year's gifts in books ; and by Edward the Third's favor rummaged the Libraries of the principal men, and brought to light many books which had been locked up for ages.

At Avignon, in the year 1331, among the distinguished and learned men with whom Petrarch became acquainted, Richard de Bury is thus characterized by the Author of the life of Petrarch.

" One of these was Richard of Bury or Aungerville, who came to Avignon this year. He was sent thither by Edward the Third, his Pupil and his King. Edward wrote a letter to the Pope, recommending to him in particular Richard of Bury, and Anthony of Besanges, whom he had sent with an embassy to his Court. Richard of Bury had a piercing wit, a cultivated understanding, and an eager desire after every kind of knowledge. Nothing could satisfy this ardour, no obstacle could stop its progress. He had given himself up to study from his youth. His genius threw light on the darkest, and his penetration fathomed the deepest, subjects. He was passionately fond of books ; and laboured all his life to collect the largest library at that time in Europe. A man of such merit, and the Minister and favorite of the King of England, was received with every mark of distinction in the society of Cardinal Colonna."

His stay at Avignon was short : Edward, who could not do without him, recalled him to England soon after. On his

Return he possessed all the confidence and favor of his Master, who first made him Bishop of Durham, Chancellor the year following, then High Treasurer, and Plenipotentiary for a treaty of peace with France.

Richard of Bury did in England what Petrarch did in France, Italy, and Germany; he gave much of his attention, and spent great part of his fortune, to discover the manuscripts of ancient Authors, and have them copied under his immediate inspection, and kept binders, illuminators, and writers in his palaces. Richard in his *Philobiblion*, a Treatise which he wrote on the love and choice of books, relates the incredible expense he was at to form his famous Library, notwithstanding he made use of the authority which his dignity and favor with the King procured him. He mentions the arts he was obliged to use to compass his design, and informs us that the first Hebrew and Greek Grammars that ever appeared were derived from his labours. He had them composed for the English students; persuaded that without the knowledge of these two languages, and especially the Greek, it was impossible to understand the principles of either the ancient Heathen or Christian Writers. Richard de Bury died in 1345, and is said to have possessed more books than all the Bishops of England together. Besides the fixed Libraries which he had formed in his several Palaces, the floor of his common apartment was so covered with books that those who entered could not with due reverence approach his presence.

See some further curious particulars in the new edition of Warton's *History of English Poetry*, vol. i. 8vo. p. cxlvii, &c.

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*Fasio Dita Mundi. Folio. 1474.*

*Achard*, in his *Cours de Bibliographie*, tom. iii. p. 191,<sup>1</sup> places this amongst the *Poemes Scientifiques*, and from actual inspection of a fine copy in the Public Library at Marseilles, plumes himself upon being the first Bibliographer who has accurately described it. I shall content myself by giving its title from *Achard*, and adding a few miscellaneous remarks, omitting some of his details, as of little general interest. Its title is as follows :

*Incominza el Libro primo Dita Mundi cumponuto per Fasio Di Gl Uberti da Firenze. Et prima de la buona dispositione che egli ebe adretarsi da gli Vitii et eeguire le Virtute. Capitulo primo.*

Each following chapter is headed by its argument, with its number in Roman figures, and the whole work is printed in double columns. It is not paged, neither has it catchwords. It has signatures only to the gatherings, which begin with *a*, and extend to and comprise the letter *o*; these gatherings are all of eight leaves, excepting *a*, which only has six, and *o*, which only comprises 4 leaves.

It is remarkable that the signatures of the gatherings are entirely at the bottom of the page, therefore if the book-binder happen to be at all liberal in the application of his knife—the signatures must be found wanting.

Payne's Catalogue for 1801 refers for an account of this Work to the Irish Philosophical Transactions by Lord Charlemont.

In book iv. cap. xxiii. of *Dita Mundi* there is an account of a nation of tailed men, and it is well known that Lord Monboddo

believed in the existence of such a race.\* Jean Struys, *Voyages in Muscovie, &c.* positively asserts that he saw a race of men in Formosa with tails.

In Bulwer's *Artificial Changling*, scene 22 relates to tailed nations and breech gallantry.

A copy of this rare first edition sold at the Valliere sale for 480 francs. M. Crevenna's for 136 francs. Pinelli's, 1789-90, for £5. 10s.: and Floncel's, which, according to Brunet, was a very beautiful copy, for 800 francs;—and “thereby hangs a tale—I'll tell it.” Floncel's copy, according to the Abbé St. Leger,† no longer exists. An English amateur having commissioned some one to buy it for him without fixing the price, the book was run up to the enormous sum of 800 francs, at which price it was purchased for him, but when he received it he was so irritated at having been made to pay so dearly for his folly, that he threw the book out of spite into the fire. “Happily,” says the quizzical French Bibliographer, “English Bibliomaniacs do not act so spitefully now a days for so trifling a matter, otherwise at the prices which they give for rare Books, it might be expected that entire Libraries would share the fate of the Dita Mundi.”

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*Sallust. 4to. Valentia. 1475.*

Unnoticed by Dibdin. Beloe says it is by far the rarest of all the editions of Sallust.

Valentia was the first place in Spain where the art of Printing was introduced. The names of the Printers were

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\* See *Ancient Metaphysics*, vol. iii. p. 250. 4to. 1784.

† See Brunet *Manuel du Libraire*, tom. ii. p. 12.

Alonzo and Fernandez de Cordova and Lambert Palmart. This Sallust was the second book there printed by these Printers. According to Beloe, iv. 70. there was a copy of it at Blenheim.

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*Chroniques (les Grandes) de France depuis les Troiens jusqu'à la mort de Charles VII. en 1461. 3 tom. folio.*

*Paris. Pasq. Bonhomme. 1476.*

These Chronicles are known under the name of "*Chroniques de Saint Denys*;" and this edition, which is the first, is also the first book known to have been printed at Paris with the date added. A detailed description of the book may be seen in Brunet's Manuel, tom. i. p. 394.

Count Mc Carthy bought his copy at the Valliere sale for 300 francs—and at Count Mc Carthy's sale the same copy produced 500 francs.

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*Chroniques de Normandie. Folio. Rouen. 1487.*

Very rare, and the first known book printed at Rouen with a date—as the *Livre Coustumier de Normandie*, in folio dated 1483, has no name of place, and perhaps its date is that of its composition.

See Brunet Manuel du Libraire, tom. i. p. 477.

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*Gower (John) Confessio Amantis, that is to saye in Englishe, the Confessyon of the Lover. Folio. Emprynted at Westmestre by Wylliam Caxton. (1493 by mistake for) 1483.*

West, 1773, 9*l.* 9*s.* Daly, 1792, 15*l.* 7*s.* 1*d.* Gulston, 7*l.* 10*s.* Mason, 1807, (first and last leaves wanting,) 15*l.* 15*s.*

Duke of Roxburghe 336*l.* bought by the Duke of Devonshire. Merly Library, 315*l.* bought by the Marquis of Blandford, at whose sale, after he became Duke of Marlborough, it sold for 205*l.* 16*s.* to Watson Taylor, Esq.; and when this latter Gentleman's Library was brought to the hammer in 1823, this same book, being found to be imperfect, only sold for 57*l.* 15*s.*

It may amuse to learn Hearne's opinion of the value of the Harleian copy, which is described as an extraordinary fair one. Hearne never saw so complete a book of this edition, and thought it worth more than Two Guineas!!! Frognall Dibdin enthusiastically adds, "*twenty times two guineas* could not now procure a perfect copy."

On this piece, says Warton, Gower's character and reputation as a Poet are almost entirely founded. His French Sonnets, according to Campbell in his Essay on English Poetry, (p. 74,) are marked by elegance and sensibility,\* and his English Poetry contains a digest of all that constituted the knowledge of his age. His cotemporaries greatly esteemed him; and the Scottish as well as English Writers of the subsequent period, speak of him with unqualified admiration.

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\* Mr. Todd has transcribed some of them from the original MSS. in the Marquis of Stafford's Library. See his Illustrations of Gower and Chaucer, p. 102 to 108.

Both Warton and Campbell have detailed the plan and execution of the *Confessio Amantis*, and which the latter says is peculiarly ill contrived.

A lover, whose case has not a particle of interest, applies according to the Catholic ritual to a Confessor, who, at the same time, whimsically enough, bears the additional character of a Pagan Priest of Venus, and like the Mystagogue in the Picture of Cebes, is called Genius. The Holy Father, it is true, speaks like a good Christian, and communicates more scandal about the intrigues of Venus than Pagan Author ever told. A pretext is afforded by the ceremony of confession, for the Priest not only to initiate his Pupil in the duties of a lover, but in the wide range of ethical and physical knowledge; and at the mention of every virtue and vice, a tale is introduced by way of illustration. Does the Confessor wish to warn the Lover against impertinent curiosity? He introduces a propos to that failing, the History of Actæon, of peeping memory. The Confessor inquires if he is addicted to a vain glorious disposition; because if he is, he can tell him a story about Nebuchadnezzar. Does he wish to hear of the virtue of conjugal patience? it is aptly inculcated by the anecdote respecting Socrates, who, when he received the contents of Xantippe's pail upon his head replied to the provocation only by a witticism. Thus with shrieving narrations, and didactic speeches, the work is extended to thirty thousand lines, in the course of which the virtues and vices are all regularly allegorized.\*

The *Confessio Amantis* (says Warton) was written at the command of Richard 2d, who, meeting our Poet Gower

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\* Campbell's Essay.



rowing on the Thames near London, invited him into the royal barge, and after much conversation requested him to book some new thing.

Gower's particular model (says Warton) appears to have been John of Meun's *Roman de la Rose*. He has, however, seldom attempted to imitate the picturesque imageries, and expressive personifications, of that exquisite allegory. His most striking portraits, which yet are conceived with no powers of creation, nor delineated with any fertility of fancy, are idleness, avarice, micherie or thieving, and negligence the secretary of sloth. Instead of boldly clothing these qualities with corporeal attributes, aptly and poetically imagined, he coldly, yet sensibly, describes their operations and enumerates their properties.

What Gower wanted in invention he supplied from his common-place Book, which appears to have been stored with an inexhaustible fund of instructive maxims, pleasant narrations, and philosophical definitions. It seems to have been his object to crowd all his erudition into this elaborate performance; and there is often some degree of contrivance and art in his manner of introducing and adapting subjects of a very distant nature, and which are totally foreign to his general design. Considered in a general view, the '*Confessio Amantis*' may be pronounced to be no unpleasing miscellany of those shorter tales which delighted the readers of the middle age.

The only Classics which our Author cites are Virgil, Ovid, Horace, and Tully. Amidst his grave Literature, he appears to have been a great reader of Romances.\*

The Rev. Mr. Todd, in his Account of the Lives and Wri-

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\* Warton.

tings of Gower and Chaucer, has aptly illustrated Weston's preceding remark, by citing from the Lambeth MSS. a bequest by Guy Beauchamp Earl of Warwick, to the Abbey of Bordesley in Worcestershire, of a long list of Romances, some of which are alluded to by Gower himself, and it is therefore reasonable to suppose that he was well acquainted with many others in this collection. It is an exceedingly curious illustration of Ancient Literary History, and will amply repay the inquisitive reader for the trouble of turning to p. 161, of the "Illustrations of Gower and Chaucer," 8vo. London, 1810.

Mr. Ellis, in his *Specimens of the Early English Poets*, vol. i. has pointed out some portions of Gower's work, which he thinks might be reprinted with advantage

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*Danse Macabre. La Danse Macabre. First Edition.*  
*Small folio. Paris. 1485.*

*Ce présent Livre est appelé Miroer salutaire pour toutes gens.—La Danse Macabre nouvelle.—La Danse Macabre des Femmes, et le debat du Corps et de l'Ame. Folio. Impr. à Paris par Guyot Marchant. 1486.*

At the Valliere sale 45 francs.

A copy on vellum, with 35 highly finished illuminations, is in the Archiepiscopal Library at Lambeth.

There was also a copy of the first part of this volume printed on vellum, with 19 illuminations, sold at the Valliere sale for 220 francs.

The dates of some of the other editions of this rarity are 1490, 1491, 1499, 1501, 1531, 1550, and 1589.

*Edit. de Troyes. Folio. Sans date. Nicholas Le Rouge.*  
Sold for 19 francs at the Gaignat sale.

*La Grande Danse Macabre des Hommes et des Femmes,  
Historiée et Renouvelée de vieux Gaulois en Langage le  
plus poly de nôtre tems.*

*Le débat du Corps et de l'Ame.*

*Le Complainte de l'Ame damnée.*

*avec*

*L'Exhortation de bien vivre et de bien mourir.*

*La Vie du mauvais Ante-Christ.*

*Les quinze signes. Le Jugement.*

*A Troyes Chez la Veuve Oudot. 4to. 1723.*

This is a very singular and curious production, as much on account of the spirited wood cuts, which resemble in form those ornamenting the earliest Speculum, as for the French Versification or Dialogues by Marot, in explanation of this Dance of Death—the original of which evidently appears to have been Hans Holbein's exemplar in his "*Triomphe de la Mort*,"\* wherein he has taken pretty nearly all the personages in the Danse Macabre, and amplified the subject; but to my mind the story is much better and more distinctly told in its rude original, than in what seems to be only a more polished copy. Hans Holbein was born 1498, and the first edition of the Danse Macabre appeared 1485.

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\* It is Warton's opinion that the Dance of Death cut in Wood was the work of Albert Durer and not of Hans Holbein. Rubens set the highest value on it and recommended it to Sandraart, informing him at the same time that he in his youth had copied it.—See more on this subject in Warton's Observations, vol. ii. p. 117, &c.

The Troyes edition of 1723, by the Widow Oudot, I have ; it consists of 38 leaves, having wood-cut head-pieces to almost every page : each cut of the *Danse Macabre* contains four figures, viz: two of Death and two of the Personages he is addressing. The Vignette to the Title-page represents four Skeletons playing in concert, on bagpipe, hurdy gurdy, harp, pipe and tabor. At the back of the Title, is a representation of the Author, and facing him three emblematical figures, and beneath are 16 lines in verse. The next leaf begins the Work by a repetition of the Vignette on the Title, and a Poetical Quartetto by these Skeleton Performers, and, as a specimen, I shall give the chant of

Le Troisième Mort.

Étendez ce que je vous dis  
Jeunes et vieux, petits et grands,  
De jour en jour dedans nos lits,  
Comme nous allez mourans,  
Vos corps iront diminuans,  
Comme nous autres Trepassez  
Et quoy que l'on vive cent ans,  
Ces cent ans sont bientôt passez.

These four relentless personages then quit their troubadour occupation, and begin to lay violent hands on the Pope, the Emperor, the Cardinal, and the King: the Pope wishes to excuse himself from quadrilling with Death, and pleads ineffectually his sanctity as God's Vicar, and the bearer of St. Peter's keys.—The Emperor seems less unwilling, as he does not know where to appeal against Death's unmannerly citation, and thinks a death bed easier and lighter than an Emperor's throne and diadem.—The Cardinal is told he must throw off his rich robes with his astonishment, and join in the dance, Death then addresses the King as follows ;

**La Mort.**

Venez noble Roy Couronné  
 Renommé par votre prouesse,  
 D'un Sceptre vous fûtes orné  
 Par votre pompeuse noblesse,  
 Mais maintenant toute hautesse,  
 Vous faut laisser pour être seul,  
 Dites adieu à votre richesse,  
 Le plus riche n'a qu'un linceul.

**Reponse du Roy.**

Je n'ay pas appris à Danser,  
 Votre Danse est un peu trop sauvage,  
 O Mort ! vous pouvez me laisser.  
 Cherchez quelque'autre personnage,  
 Il est bien vrai puisq' Alexandre,  
 A marché sur vos tristes pas,  
 Que comme luy je dois me rendre  
 Aux Loix fatales du Trepas.

In the succeeding pages Death dances a measure with men of various conditions and situations in life, from the highest to the lowest ; with the Sage, the Buffoon, the Soldier, as well as the Ecclesiastic. The last trumpet then sounds, and a vision in verse succeeds. After which comes *La Danse Macabre des Femmes*, &c. &c.

*La Danse des Morts, comme elle est depeinte dans la louable et celebre Ville de Basle, pour servir d'un Miroir de la nature humaine, gravée sur l'original de Math. Merian, avec des Vers à chaque fig. en Allemand et en François. 4to, 1744, 1756, and 1789.*

The first edition (1744) of this Work is looked upon as the best, on account of the early impressions. It differs mate-

erially from Deuchar's Etchings of Holbein's Designs, and is also totally different in its versification from the *Danse Macabre* before mentioned.

The History of the origin of this monument of mortality, depicted in the cemetery near the Dominican Convent at Bâle, throws a light on the subject, which I believe not to be generally known. It appears to have been commemorative of the plague which raged at Bâle in the year 1439, during the sitting of the Great Council, and which committed great devastation, and amongst the rest carried off various persons of quality, as well as Cardinals and Prelates, many of whom were interred in this Cemetery, but still greater numbers in the *Chartreuse*.

The Emperor Sigismund being an encourager of the arts, either employed Jean d'Eick, who, according to Merian, invented the art of oil painting,\* (painting in distemper being the only mode previously known,) or some other celebrated Artist, whose name may have been lost, to execute this praiseworthy work. It is very remarkable, says Merian, that in this Work men of almost all conditions and ranks are naturally depicted, and in the dress of the period. The figure of the Pope represents Felix V. who was elected in the place of Eugene. The representation of the Emperor is the true Portrait of Sigismund;† that of the King is the Portrait of Albert

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\* Beckman, in his History of Inventions, if I remember correctly, dates the Origin of Oil Painting much earlier than Jean d'Eick's time.

† A rude representation certainly, but as Granger says of the Portraits of William the Conqueror, "Accuracy of Drawing is not to be expected in an age in which the generality of Artists had not arrived at sufficient precision to distinguish between a Monkey and a Man."

the 2d, then King of the Romans.—All these Personages assisted at the Council. The descriptions beneath were in German, which, as time had in some degree effaced both the Painting and the Inscriptions, the Magistrate had them retouched in 1568 by one Klauber of Bâle, who succeeded so well in his restoration, that it is said not the smallest difference from the original was perceptible. In the whole length of the wall there yet remained some space, the painter therefore added the image of the pious and learned Jean Oecolampade, in memory of the Reformation recently effected: viz. in 1529, and, as a finish to the work, he portrayed himself, wife, and children in the dress of the period. It again experienced reparation many years after, and in its then state Merian depicted it.\*

If this be the true history of the Dance of Death, which I at present see no reason to disbelieve, similar representations or copies were soon transmitted and became popular in other cities; among the rest the walls of St. Innocent's Cloister, at Paris, were thus ornamented, and according to Warton in his observations on Spenser, one Machabre, a French Poet, wrote a description of it in verse; whence no doubt originated the title of "*Danse Macabre*." Stow, in his Survey of London, speaking of the cloisters which anciently belonged to St. Paul's Church, says, about this cloister was artificially and richly painted the Dance of Machabray, or Dance of Pauls; the like whereof was painted about St. Innocent's Cloister at

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\* The 85th and last plate in Merian's book is a very singular one; it perfectly represents a good looking healthy man, with whiskers, beard, hair, and a ruff round his neck; turn the book upside down, and a most horrible Death's head, as accurately delineated, presents itself.

Paris; the metres or Poesie of this Dance were translated out of French into English by John Lidgate, Monk of Bury.

Warton mentions two editions of Lydgate's Translation one by Tottell, 1554, and another, 1599, he also names MS. Dance Macabre as among the Cottonian MSS.

Lydgate, describing the Lady Abbess, says,

And ye my Ladie, gentle Dame Abbesse;  
With your mantles furred, large, and wide,  
Your *vaile*, your wimple passing great riches.

Prefixed is a wood cut, which was afterwards engraved by Hollar, in Dugdale's Monasticon, vol. iii. p. 368.

Warton thought—and from all the investigation I have been able to bestow on the subject, his conjecture was well founded—that the *Danse Machabray* was the original printed source whence most of the other Dances of Death were derived.\*

The book from which Hollar copied his cuts is entitled *Icones Mortis*. Basil. 1554.

Spenser, in whose time the representations of Death's Dance were fashionable and familiar, says,

All Musicke sleeps where Death doth lead the Daunce;

and Mr. D'Israeli, who in his second series of the Curiosities of Literature has an entire chapter on the Book of Death and the Skeleton of Death, says, "the Dance of Death was a favourite pageant or religious mummary performed in Churches, in which the chief characters in society were supported in a sort of masquerade, mixing together in a general dance, in the course of which every one in his turn vanished from the scene, to shew how one after the other died off."

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\* "*Simolachri Historia*, &c. Lyons, 1549," with the Inscriptions, &c. in Italian, was the earliest book on the subject Warton had seen.



See an illustration of this, in the article entitled "*A Merie Jest of a Man that was called Howleglas*," in the present volume.

Whilst on the subject of Death's Dance, it may not be amiss to mention the

"*Booke of Christian Praiers*," usually called *Queen Elizabeth's Prayer Book*. 4to. 1569, 1578, 81, 90, and 1608,

Containing the Portrait of the Queen, each page bordered with spirited and appropriate marginal wood-cuts, and among the rest, the Dance of Death, apparently from Holbein's designs, with the name of the personage whom Death seizes above each cut, and beneath every design a couplet in doggerel rhyme, addressed by Death to his victim.

The edition of 1569, by Jo. Day, is in the Lambeth Library. Mr. Roscoe's copy of the edition of 1581 sold for 10*l.* 10*s.*; Mr. Townley's for 8*l.* 8*s.*; one at Saunders's in 1818 for 4*l.*; and G. Nassau's, 1824, for 7*l.* 7*s.*

The edition of 1590, at Evans's, in 1817, for 4*l.* 5*s.*

A copy of the 1608 edition, at Saunders's, November, 1823, 4*l.* 14*s.* 6*d.*

Before I conclude this desultory account of Death's Dance, I must not omit to mention, in reference to Merian's History of its origin, that the Editor of the new edition of Warton's History of English Poetry, in the notes to that work, vol. ii. p. 364, refers to some Paintings on the same subject in public buildings at Minden in Westphalia, as early as 1383, but I do not perceive upon what authority the statement is made.

*Arthur (Kynge) and his Knyghtes.*

*A Book of the Noble Hystories of Kynge Arthur and of certayne of his Knyghtes: reduced into Englysshe by Syr Thomas Malory, Knight. Folio. Printed by W. Caxton. 1485.*

Earl Spencer purchased a copy of this book at the sale of John Lloyd, Esq. of Wygfair, January, 1816, for £320.

Mr. Southey has edited a reprint from this copy, in 2 vols. 4to. with notes.

There is a copy of the original in the Library at Osterley Park, which has been amply described in Dibdin's *Ames*, vol. i. p. 241 to 255.

There are also two miniature reprints, one in two and the other in three volumes; the latter of these, in its prefixed advertisement, contains a notice of the six earliest editions.

*The Hystorye of Kynge Blanchardyne and Princess Eglantyne. Folio. Caxton. 1485.*

Of this book there is no other than an imperfect copy known, which once belonged to Mr. G. Mason, at whose sale it was bought by John Duke of Roxburghe for 21*l.* and at the Duke's sale in 1812 purchased by Earl Spencer for 215*l.* 5*s.*

For an account of this volume see Dibdin's *Ames*, vol. i. p. 346 to 349.

It appears that at Mason's sale, the two noble personages, Earl Spencer and the Duke of Roxburghe, had what in book-sellers' and brokers' slang would be called a *regular knock out*, and then resorted to the elegant amusement of *toss up* to decide their gains. By the single toss up for the book just named the Duke of Roxburghe's Executors became ultimately gainers of nearly 200*l.*

**Froissart (Jehan)** *Les Grands Chroniques de France, d'Angleterre, d'Ecosse, d'Espagne, de Bretagne, &c. depuis 1326 — 1400, et continuées jusqu'en 1498, par un anonyme.* 4 tom. folio. Paris. Anth. Verard.

Original edition, of which well conditioned copies are exceedingly rare.

A copy printed on vellum, with 18 miniatures in gold and colours, sold at Gaignat's for 540 francs, at the Valiere sale for 920 francs, and at Count Mc Carthy's for 4250 francs.

*The Edition by Michael Le Noir, 4 vols. folio, Paris 1505 et 1513, sometimes bound in 2 vols. is said by some French Bibliographers to be scarcely less rare than that of Anthony Verard.*

A copy in Bibliotheca Lansdowniana sold for 8*l.* 13*s.*

*Les Mêmes. 4 tom. folio. Paris. G. Eustace. 1514.*  
A fine copy of this edition, printed on vellum, brought 3000 francs, in the Soubise collection; and one sold at M. Paris's sale, 1791, for 149*l.* 2*s.*, bought by Col. Johnes.

*Les Mêmes. 4 tom. en 3 vols. folio. Paris. Jehan Petit et F. Regnault. 1518.*

La Valliere 52 francs; 36 francs d'Aguesseau; 170 francs Thierry.

*Ditto. 4 tom. en 2 vol. folio. Paris. J. Petit. 1530.*

La Valliere 29 francs; Roxburghe 9*l.* 14*s.*

Copies of Froissart are sometimes met with consisting of volumes belonging to different editions.

According to De Bure, all the Gothic Editions of this Historian were, for a long time, little if at all esteemed, because it

was imagined that the Edition by *Denys Sauvage*,\* 4 tom. 2 vols. folio. Lyon. 1559, &c. was correct and entire; but as the contrary has been proved, they have since been infinitely more sought after and esteemed, and it is very difficult to find a good and well conditioned copy of the first and original edition, which is most esteemed by the curious.

*Froissart's Chronicles of England, France, Spain, Portugal, &c. translated by John Bourchier, Lord Berners. Imprinted London by Richard Pynson. 2 vols. Folio. 1523-25.*

Notwithstanding Mr. Utterson's reprint of this translation of Froissart, 2 vols. 4to. 1812, it still bears a very high price. At Mason's sale it brought 36*l.* 15*s.*

— the Duke of Roxburghe's 63*l.*

— Townley's 42*l.* Stanley's 38*l.* 10*s.*

— the Marquis of Blandford's 34*l.* 2*s.* 6*d.*

*Ditto. Middleton. 2 vols. Folio. 1525.*

Verbatim from Pynson's edition.

Steevens 17*l.* Bibliotheca Lansdownia, a fine copy in russia, 24*l.* 3*s.*; bought by Mr. Digge. Stanley, 38*l.* 17*s.* Lord Peterborough, 1815, 47*l.* 15*s.* 6*d.*

See *Censura Literaria*, vol. i. p. 116, 17, and 18, for the distinguishing marks of these editions.

*Col. Johnes's Translation. 4 vols. 4to. Hafod. 1803-4.*

A copy, at a sale of some of Earl Spencer's duplicates, bound in russia, sold for 35*l.* 3*s.* 6*d.*

Large paper copies of this edition are rare.

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\* At the sale of the Merly Library, 1813, a copy of this edition, bound in morocco, sold for 13*l.* 13*s.*; at the *Bibliotheca Lansdowniana*, 1804, copy, 4 vols. in 1, sold for 6*l.* 6*s.* Roxburghe 7*l.* 2*s.*

There is also an *edition*, 12 vols. 8vo. with a 4to. Atlas of Plates. London. 1805. Published at 7l. 4s.

Jean Froissart, a native of Valenciennes, and an able Historian, whose Chronicle has been abridged by *Sleidan*, came over to England in the reign of Edward 3d, to offer to Philippa, his countrywoman, the first part of his History. She received him and his work graciously, and is said to have rewarded him like a Queen.

Froissart was a great traveller, and generally in the train of some elevated personage; whilst attached to Wincellaus of Luxembourg, Duke of Brabant, he was employed by him in making a Collection of his Songs, Rondeaux, and Virelays, and Froissart adding some of his own to those of the Prince, formed a sort of Romance, under the title of *Meliador, or the Knight of the Sun of Gold*. In 1395 he visited England a second time, after an absence of 27 years, and was well received by Richard 2d, and the Royal Family, and had the honour of presenting his *Meliador* to the King who was much delighted with it.

He has been accused of lavishing his panegyric on the English, at the expence of his own countrymen. Mr. Johnes has vindicated his character from this aspersion; he certainly had no great reason to falsify events in favor of his countrymen, from whom the benefits he received were as nothing in comparison with a good pension he received from the English. The Historian mourns over the death of each valiant Knight, exults in the success of every hardy enterprize, and seems almost carried away by his chivalrous feelings, independently of party considerations.

There is a good account of Froissart in *Oldys's British Li*

*brarian*, p. 67, &c.; and Warton, in his *History of English Poetry*, is not a little indebted to him for numerous illustrative quotations.

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*Carmeliani (Petri) Carmen. 4to. Without date. London, Richard Pynson. 24 leaves only.*

This little Poem contains some curious details relative to the projected marriage between Charles of Castile, Archduke of Austria (afterwards Charles the 5th) and the Princess Mary, daughter of Henry the 7th of England.

There was a copy on vellum in the Harleian Library, No. 7485, which, says Brunet, probably was the same sold in the Mc Carthy sale for 1000 francs, and which, I believe, the Rt. Hon. T. Grenville now has.

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*Demosthenis Orationes, &c. Gr. Folio. Venet. Aldus. 1504.*

First Greek Edition of this Author. Aldus printed two editions of this book the same year. In the first, which is the most rare, the Dolphin and Anchor (on the Title-page) are in outline only, with the word ALDUS between two stars on one side of the Anchor, and MA. Ro. on the other. The second edition, which is most esteemed by scholars, on account of its greater correctness and better execution, has the Dolphin and Anchor shaded with AL on one side and DUS on the other.

The value of the second edition varies according to condition at from 18*l.* 18*s.* to 25*l.* The first edition being the scarcer is pretty nearly of equal value when in good preservation.

*Demosthenis Opera Omnia. Gr. Lat. Edente Js. Taylor.*  
4to. Tom. 2 et 3. Cantab. 1748—1757.

Large paper copies of this excellent edition, (the first volume of which never appeared,) and which was intended to have been completed in 5 vols. are rare and valuable.

At Heath's sale, 1810, 9*l.* 14*s.* 6*d.*

Merly Library, 1813, 6*l.* 6*s.*

Viscount Harborton, 1822, 8*l.* 8*s.*

Small paper copies bear a very limited price.

*Saint Gréal (L'Histoire ou le Roman du) qui est le fonde-  
ment de la Table Ronde. Translaté du Lat. en Ryme Fran-  
çais, et de Rime en Prose. Par Rob. Borron ou Boïron.*  
1 vol. in folio. Paris. Dupré. 1516.

Roxburghe, 17*l.* 17*s.*

*Saint Greal contenant la Conqueste du dict Saint Greal  
(faicte par Lancelot du Lac.) Lett. Goth. fig. en bois. 2  
tom. en 1. Folio. Paris. 1523.*

Crofts, 5*l.* 7*s.* 6*d.*

“The Holy Grail, that is, the Real Blood of our Blessed Saviour. King Arthur's Knights are represented as adventuring in quest of the *Sangreal* or *Sanguis Realis*. This expedition was one of the first subjects of the old Romance.”

See Warton on Spenser, vol. i. p. 51, and vol. ii. p. 287, &c.

St. Graal, or Sangreal, is elsewhere derived from *Grasal*, which signifies a cup in old French, or from the *Sanguis Realis*, with which it was supposed to have been filled. According to

Dunlop's History of Fiction, the Sangreal is the scarcest Romance of the Round Table.

In Warton's History of English Poetry, vol. i. 8vo. p. 69 to 85, is a long and learned dissertation by the Editor, on the History of the Holy Graal or Sacred Cup, which the curious on this subject would do well to refer to.—See also the Editor's note at p. 138 of the same volume, respecting the Author of the "Roman du Saint Graal."

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*Brusonii (L. Domitii) Facetiarum et Exemplarum libri VII.*  
*Folio. Romæ. 1518.*

This work contains a collection of merry conceits, tales, and bon mots, extracted from various authors.

The edition above cited, which is the original one, is very rare, and much sought after, on account of its being the only complete edition of the work: all those which have succeeded it, and which have been published either under its true title, or under that of *Speculum Mundi*, having been greatly curtailed.

The title of the Work is on a separate leaf, then follow three specimens of Latin Epigrams on another leaf, which commences the body of the Work with p. 1, and which goes on and finishes by an Index at p. 221, after which come two distinct leaves of errata.

Copies of this book have sold at the following large prices in this country: Bibliotheca Parisiana, 1791, 5*l.* 15*s.* 6*d.*; at Col. Stanley's sale 40*l.* 19*s.*; Sotheby's, 1818, 18*l.* 7*s.* 6*d.*; Marquis of Blandford's 27*l.* 10*s.*

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*Arnolde's Chronicle, or the Customs of London. Folio. Black letter. No date.*

Gulston, 2*l.* 2*s.*; Lansdowne, 7*l.* 17*s.* 6*d.*; Mason, 15*l.* 15*s.*; Sir P. Thompson, 1815, 18*l.*; Rev. J. Brand, 1807-8, in *russia*, 18*l.* 18*s.*; Roxburghe, 1812, 22*l.* 1*s.*

The title of the first edition is given in the *Censura Literaria*, vol. vi. p. 113; its date seems to be 1502. The edition described by Oldys is supposed to be of the date 1521; see Dibdin's *Ames*, vol. iii. p. 34.

Prior availed himself of the Poet's licence, when, in the first edition, 1718, of his "Henry and Emma," he said,

No longer shall the Nut-brown Maid be old;  
Though since her youth three hundred years have roll'd:

For the "*Ballad of the Not Browne Mayde*" first appeared in the *Chronicle* above cited. "The Nut Brown Maid and her Lover," which Prior paraphrased in his beautiful ballad\* of Henry and Emma, are with some reason conjectured to have been a young Lord, the Earl of Westmoreland's son, and a Lady of equal quality. This conjecture has been advanced by Whitaker, in his *History of Craven*, but some dates in contravention of this surmise may be consulted in *Censura Lit.* vol. vii. p. 95.

Warton† says of this now exceedingly rare *Chronicle*, "that it is perhaps the most heterogeneous and multifarious miscel-

\* The two Ballads may be compared in the edition of Prior's *Poetical Works*, 2 vols. post 8vo. Lond. 1779. The Original Poem from the *Chronicle* is also carefully copied in the *Censura Literaria*, vol. vi. p. 114. It is also the first article in Capel's *Prolusions*, 8vo. 1760.

† *Hist. of English Poetry*, vol. iii. 8vo, p. 419.

lary that ever existed. The collector sets out with a catalogue of the Mayors and Sheriffs, the customs and charters of the City of London. Soon afterwards we have receipts to pickle sturgeon, to make vinegar, ink, and gunpowder; how to raise parsley in an hour; the arts of brewery and soap making; an estimate of the livings in London; an account of the last visitation of St. Magnus's Church; the weight of Essex cheese; and a letter to Cardinal Wolsey. The *Nut Browne Mayde* is introduced between an estimate of some subsidies paid into the Exchequer; and directions for buying goods in Flanders. Oldys, in his *British Librarian*, says this book cannot be better described than by a recital of the contents of the several chapters in the table or kalendar prefixed, which recital occupies three closely printed 8vo. pages, and may be referred to in the *British Librarian*, 8vo. 1738, p. 22, &c.

Watson's remarks on, and comparison of, the ancient and modern versions of the Nut Brown Maid, are well worthy of being turned to; and I am glad that the new edition in 8vo. of this work will enable any person of moderate means to do so.

There is a 4to. reprint of Arnold's book, edited by Mr. Douce, in the preface to which he conjectures the Nut Brown Maid to derive its origin from an old German Ballad, translated into Latin by Bebelius.

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*Tunstallus (Cuthb.) De Arte Supputandi, libri quatuor. Ato. Pynson. 1522.*

See Dibdin's *More's Utopia*, vol. i. p. 20, for some account of Tunstal, and his *Typographical Antiquities*, vol. ii, for the full title and description of this book.

Granger says, this is the first Treatise on Arithmetic published in this country.

It is by no means a rare book, and I have seen more than one copy sell at a very cheap rate.

At Sir Peter Thompson's sale, in 1815, a copy was bought by Mr. Heber for 2*l.* 16*s.*

Bishop Tonstall's own copy, upon vellum, is in the Public Library at Cambridge.

*Boecius' Boke of Consolation. Folio. Printed by W. Caxton.*

At the Alchorne sale, 1813, an imperfect copy of this book sold for 53*l.* 11*s.*

*Boecius, translated into English. 4to. Tavestock. 1525.*

West's sale, 3*l.*; Dr. Askew, 5*l.*; Forster, 7*l.* 10*s.*; Mason, 17*l.*; Gough, 27*l.* 6*s.*, (resold, being imperfect, for 14*l.* 3*s.* 6*d.*.)

No Roman Writer appears to have been more studied and esteemed from the beginning to the end of the barbarous centuries than Boetius. "His Consolations of Philosophy" was translated into Saxon by King Alfred, and illustrated with a Commentary, by Asser, Bishop of St. David's.

See Warton's History of English Poetry, vol. ii. 8*vo.* p. 342.

*La Bible qui est toute la Sainte Ecriture, tradlatée en François par Robert Piérre Olivetan (aidé de Jean Calvin.) Folio. Neufchatel. De Wingle. 1535.*

This is the first Bible published by the Protestants:—copies in good preservation are difficult to be met with. The

## SECOND JOURNEY ROUND

It did not long survive the publication, having been  
sold at Rome the following year.\*  
py sold at Mr. Evans's auction-room, in 1818, for  
6d.

*Sacra Germanicé, ex recognitione Martini Lutheri.* 2  
vols. Folio. Vitemb. 1541.

The first edition of Luther's translation of the Bible.  
J. Edwards's sale in 1815, Luther's own copy, with An-  
nals and MS. insertions of Luther, Melancthon, &c. &c.  
bought by G. Hibbert, Esq. for 89l. 15s.

*Bible.* 4to. Printed by Bill and Barker.

John Bunyan's identical Pulpit Bible of this Edition, bound  
in morocco, and which had been his companion during his 12  
years' unjustifiable confinement in Bedford gaol, where he wrote  
his *Pilgrim's Progress*, was purchased at the sale of the library  
of the Rev. S. Palmer, of Hackney, March, 1814, for the late  
Samuel Whitbread, Esq. for the sum of 21l.

This Bible, and the "*Book of Martyrs*," are said to have  
constituted the whole library of Bunyan during his 12 years'  
imprisonment. See his Life, at end of his "*Heavenly Foot-  
man*," p. 128.

I am indebted to Granger for the following animated account  
of Bunyan:

"John Bunyan, a well known Preacher and Writer of Anti-  
nomian principles, was son of a tinker in Bedfordshire, where  
he for some time followed his father's occupation. His conver-  
sion, as he informs us himself, began in the early part of his life;  
while he was at play with his companions; when he was sud-  
denly surprized with a voice which said to him, "*Wilt thou leave*

\* See De Bure Bibliographie, No. 52, and Beloe, vol. iii. p. 20; also  
D'Israeli's Curiosities, 2d series, vol. ii. p. 191, &c.

*thy sins and go to Heaven, or have thy sins and go to Hell?*" upon which he lifted up his eyes in great amazement towards heaven, whence the voice came, and thought he saw Christ looking down upon him.\* This had a great effect upon his mind: but he grew far more serious upon a casual conference which he held with four poor women of Bedford, upon the subject of the new birth. From that time he applied himself diligently to reading the Scriptures, and in a few years became a Preacher and Writer of note. He was long confined in the county gaol of Bedford for holding Conventicles: here he spent his time in preaching, writing books, and tagging laces for his support. After his enlargement, he travelled into many parts of the kingdom, "to visit and confirm the brethren." These visitations procured him the nick-name of *Bishop Bunyan*. When he arrived at the sixtieth year of his age, which was the period of his life, he had written books equal to the number of his years: but as many of these are on similar subjects, they are very much alike. His Master Piece is his "*Pilgrim's Progress*," one of the most popular, and I may add, one of the most ingenious books in the English Language.

Bunyan, who has been mentioned amongst the least and lowest of our writers, and even ridiculed as a driveller by those who have never read him, deserves much higher rank than is commonly imagined. His "*Pilgrim's Progress*" gives us a clear and distinct idea of Calvinistical Divinity. The allegory is admirably carried on, and the characters justly drawn and uniformly supported."

*Biographical History of England*, vol. iii p. 347-8 8vo. 1775.

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\* This is the substance of his own account in his "*Grace Abounding*," which contains the History of his Conversion and many other particulars of his life.

*Le eclarcissement de la langue Francoise, composee par Maistre Jehan Palsgrave, Angloys natyf de Londres, et Graduate de Paris. Thick folio. The Imprynting fynished by John Hawkins, the XVIIIth day of July, the yere of our Lorde God 1530.*

In most of my notices I have endeavoured to point out what I conceived to be either curious, valuable, or entertaining; and in pursuance of this plan, I present the above singular and rare production to my reader, as an honorable testimonial of the abilities of a Londoner, and as a singular proof, acknowledged by French Bibliographers, of the first attempt at reducing the French tongue to grammatical rules; and that effected by an Englishman, and as the title says *natyf de Londres*.

Our Author, according to that indefatigable Chronicler Anthony Wood, was born in London, and educated in Grammar learning there, studied Logic and Philosophy at Cambridge till he became Bachelor of Arts; afterwards went to Paris, where also spending several years in Philosophical and other learning, he took the degree of Master of the said Faculty, and became so excellently skilled in the French tongue, that he was thought fit and appointed to be tutor to the Lady Mary, daughter of King Henry VII. and sister to our King Henry VIII. when she was betrothed at the age of 18, from motives of state policy, to the aged and decrepid Monarch Louis XII. of France, who very shortly survived the consummation of this unequal match. On the death of this Monarch, Mary, now become Queen Dowager of France, was privately married to her first lover the Duke of Suffolk, and having made her peace with her Royal Brother for so degrading an act, returned to her na-

tive country with her husband, and John Palsgrave, our author, accompanied his Royal Pupil. On his return he was appointed Chaplain to Henry VIII. taught the French language to divers of the young nobility, and became well beneficed. In 1531 he settled in Oxford for a time, and the next year being incorporated Master of Arts, was, in a few days afterwards, admitted to the degree of Bachelor of Divinity, "and esteemed the first Author of our nation, (as honest Anthony says,) or of the Frenchmen, that had reduced the French tongue under certain rules, and the first in that kind of exercise that did begin to labour," as plainly appears by this *Esclarsissement*, which is a thick folio, black letter, divided into three parts or books, and preceded by a copious Introduction in English.

Dibdin, in his 3d vol. of Ames's *Typographical Antiquities*, mentions having seen and examined five copies; and Collations of the Book by Collins and Herbert are given at p. 366 of that work.

It appears that Henry VIII. granted Palsgrave the exclusive right to the printing and profits of this book for seven years.

"I never yet saw," says Wood, in his *Athenæ Oxoniensis*, "but one copy of this book, which, being filled with marginal notes (by whom I know not) in a scribbling hand, was bought by the learned *Selden*, and in his library at Oxon I perused it."

Mr. Beloe, in his *Anecdotes of Literature*, vol. vi. p. 344, has given an account of this book from two copies in the possession of the Bishop of Ely and Mr. Douce; and Brunet, in his *Manuel du Libraire*, has given the collation of a copy, tom. iiii. p. 8, in the Mazarine Library at Paris.

Dibdin says, Palsgrave's book is so scarce as to be worth 21*l.* at least.

The said John Palsgrave hath also (continues Wood) written several *Epistles*, and published a Translation of a Book, intituled, *Ecphrastes Anglica in Comediam Acolasti*. Or, the *Comedy of Acolastus translated into our English Tongue, after such a manner as Children are taught in the Grammar School; first word by word as the Latin lyeth, and afterwards according to the sense and meaning of the Latin sentences, &c.* 4to. Lond. 1540.

Which scarce Play, at Farmer's sale, sold for 4*l.* 5*s.* 6*d.* A copy at the sale of Hayley's library brought 22*l.* 1*s.*

An account of this Play, which is a version of the *Prodigal Son*, written originally in Latin Verse by Guill. Fullonius,\* may be found in Reed and Jones's *Biographia Dramatica*, where also an account of Palsgrave may be met with, but containing nothing more than the account given in Wood's *Athenæ*, but without any acknowledgment of the source whence derived.

Dibdin, in his edition of Ames, vol. iii. p. 368, describes Palsgrave's translation of "*Acolastus*." It is also mentioned by Percy in his *Reliques*, vol. i. p. 134 (note p.) 2d edition, 1767.

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*Porto (L.) Istoria di due Nobili Amanti (Romeo e Giulietta.)*

8vo. Venice. No date.

Borromeo, 1817, 15*l.*

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\* See *Brunet Manuel du Libraire* for an account of the earliest editions of the Latin original.



*Porto (L. da) Rime e Prosa—cioè la Giulietta Novella.* 8vo.  
*Venice.* 1539.

*Di Gran Rarità.* Pinelli, 5l. 5s.

☞ This is the earliest novel upon the unhappy loves of Romeo and Juliet, printed several years prior to that of Bandello on the same subject.

There is a translation of it in the *Res Literaria*, noticed in the *Gentleman's Magazine*, Dec. 1, 1822.

*Clizia L'Infelice Amore di Giulia e Romeo, in ottava rima.*  
*8vo. Venet. Giolito.* 1553.

Molini, Florence, 1807, 33 francs.

*Bandello's History of Romeo and Juliet* was metrically paraphrased by *Arthur Brooke*, and printed by *R. Tothill*, 1562.

Brydges, in *Phillips's Theatrum Poetarum*, 8vo. Canterbury, 1800, p. 128, says, "the Editors of Shakspeare have discovered this to have been the original of Shakspeare's *Romeo and Juliet*."

*Borde (Andrew.) A Booke of the Introduction of Knowledge, the which doth teache a man to speake part of all maner of languages, and to know the usage and fashion of all maner of countries, and for to know the most part of all maner of coins of money.* 4to. Black letter. Imprint by *William Copland.* Without date.

Dedicated to the Lady Mary, daughter of King Henry the Eighth—which dedication is dated from *Mountpelyer*, May 3, 1542.

Pearson, 1788, 4l. 15s. to Mr. Bindley.

This book is partly written in verse and partly in prose, contained in 39 chapters, before each of which are wood cuts with representations of men. Before the first chapter, in which he has characterized an Englishman, is the print of a naked man, with a piece of cloth lying on his right arm, and a pair of sheers in his left hand, under which is an inscription in verse, of which the following are the four first lines :

“ I am an English Man, and naked I stand here,  
 Musing in my mind what rayment I shall were :  
 For now I will were thys, and now I will were that,  
 And now I will were I cannot tell what,” &c.

Before the 7th Chapter is the portrait of the Author himself, standing in a pew with a canopy over it, habited in a loose gown with wide sleeves, and on his head a chaplet of laurel, with a book before him on a desk, with the following title of the said chapter beneath :

*“ The VII Chapyter sheweth how the auctor of this Boke had dwelt in Scotland and other Ilands, and did go thorow and round about Christendom and out of Christendom declaring the Properties of all the Regions, Countries, and Provinces, the which he did Travel thorow.”*

This Portrait, according to Herbert's Memoranda, served also for a Portrait of Skelton, Poet Laureat. See Dibdin's Ames, vol. iii. p. 160.

Mr. Upcott edited a re-print of 100 copies of this curious tract, with wood-cuts, one of which is in Rivington's Catalogue for 1824, marked at 1*l.* 11*s.* 6*d.* The cut of the Englishman from this reprint is given in Dibdin's account of it, who says of it in conclusion, “ this is probably the most curious and interesting volume ever put forth from the press of Copland.”

Andrew Borde was a whimsical being, and said by Granger to have been Physician to Henry VIIIth; whether from his facetious mode of practice according to Phillips, or from the Harlequinism of his pursuits and writings, he gave rise to the name and character of MERRY ANDREW, seems uncertain: he appears to have applied his mind to many subjects, and, like most quacks, to have been equally confident in all.

*The Book of Knowledge,*

*The Breviary of Health,*

*The Dietary of Health,*

*Merry Tales of the Mad Men of Gotham,*

*Merry History of the Mylner of Abington,*

*Book of Prognostics,*

—— *Urines,*

—— *Roads,*

are specimens of what he aimed at.

According to Wood's *Athenæ*, vol. i. p. 61, folio, "It was Borde's practice, when living at Winchester, where, as at other places, it was his custom to drink water three days in a week, to wear constantly a shirt of hair, and every night to hang his shroud and *socking*, or burial sheet, at his bed's feet, according as he had done, as I conceive, while he was a *Carthusian*.

"He always professed celibacy, and did zealously write against such Monks, Priests, and Friars, that violated their vow by marriage, as many did when their respective houses were dissolved by Henry VIII."

This zeal caused his opponents to promulgate various scandalous stories, to the discredit of the Doctor's continence—for which see *Athenæ Oxoniensis*. "But letting these matters pass, I cannot otherwise but say," continues Wood, "that our

author *Borde* was esteemed a noted poet, a witty and ingenious person, and an excellent Physician of his time; and that he is reported by some to have been, not only Physician to King Henry 8th, but also a Member of the *College of Physicians at London*, to whom he dedicated his

*Breviary of Health.* 4to. 1552.

*Ditto.* 1557.

*A Merle Jest of a Man that was called Howleglas, and of many marveylous Things and Jests that he dyd in his life.* 4to. With a rude Title-page, representing two mean people, one of whom is a Peasant, holding a pitchfork in his hand, addressing a Prince with a crown on his head and a sceptre in his hand. *Printed by Wylliam Copland.*

An imperfect copy was in the Duke of Roxburghe's collection, and sold for 14*l.* 5*s.* and is now, I believe, in Mr. Heber's possession.

Mr. Beloe, in his *Anecdotes of Literature*, vol. i. p. 407, &c. has enumerated the marveylous things and jests of this Mister Howleglass, from the table of contents, of a perfect copy in the Garrick Collection; and has a specimen at length of how this Howleglas cheated some milk-maids of their cream; as also a "*Dialogue between Howleglas and a Scholar.*"

It should seem that this Howleglas was a sort of *Lazarillo* or *Scapin*, and that the book is a translation from the Dutch language, wherein he is named *Ulenpiegle*.

Percy, in his "*Essay on the Origin of the English Stage,*" &c. *Relics*, vol. i. p. 126, quotes this old novel to show how our ancient mysteries were represented in their most simple form.

“ It is well known,” says Percy, “ that Dramatic Poetry in this and most other nations of Europe owes its origin, or at least its revival, to those religious shows, which in the dark ages were usually exhibited on the more solemn festivals. At those times they were wont to represent in the Churches the lives and miracles of the Saints, or some of the more important stories of Scripture: And as the most mysterious subjects were frequently chosen, such as the Incarnation, Passion, and Resurrection of Christ, &c. these exhibitions acquired the general name of *Mysteries*. At first they were probably a kind of dumb shews, intermingled, it may be, with a few short speeches; at length they grew into a regular series of connected Dialogues, formally divided into acts and scenes. Specimens of these in their most improved state (being at best but poor artless compositions) may be seen among Dodsley's Old Plays, and in the Harleian Miscellany.” How they were exhibited in their most simple form, we may learn from a “ A merye Jest of a man that was called Howleglas,” whose waggish tricks are the subject of the book at the head of the present article. After many adventures, he comes to live with a Priest, who makes him his Parish Clerk. This Priest is described as keeping a *Leman*, or Concubine, who had but one eye, to whom Howleglas owed a grudge, for revealing his rogueries to his master. The story thus proceeds: “ And than in the meane season, while Howleglas was Parysh Clarke, at Easter they should play the resurrection of our Lorde: and for because than the men wer not learned, nor could not read, the Priest toke his Leman, and put her in the grave for an Aungell: and this seing, Howleglas toke to hym iij of the symplest persons that were in the towne, that played the iij Maries; and the Person (i. e. Par-

"son or Rector) played Christe, with a baner in his hand.  
 "Than saide Howleglas to the symple persons, When the  
 "Aungell asketh you whome you seke, you may saye, the Par-  
 "son's Leman with one iye. Than it fortuneth that the tyme  
 "was come that they must playe; and the Aungel asked them  
 "whom they sought, and then sayd they, as Howleglas had  
 "shewed and lerned them afore, and than answered thay,  
 "' We seke the Priest's Leman with one iye.' And than the  
 "Prieste might heare that he was mocked. And when the  
 "' Priest's Leman herd that, she arose out of the grave, and  
 "would have smyten with her fist Howleglas upon the cheke,  
 "but she missed him and smote one of the symple persons  
 "that played one of the thre Maries; and he gave her another;  
 "and than toke she him by the heare (hair); and that seing  
 "' his wyfe came running hastely to smite the Priest's Leman;  
 "and than the Priest seing this, caste down hys baner, and  
 "went to help his woman, so that the one gave the other sore  
 "strokes, and made great noyse in the churche. And than  
 "Howleglas seyng them lyinge together by the eares in the  
 "bodi of the churche, went his way out of the village, and  
 "came no more there."

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*Heywood (John.) A Parable of the Spider and Flie. 4to.*  
*Lond. 1556.*

Pearson, 1788, 2l. 13s. 6d.; Gordon, 9l. 9s.; Stewart's,  
 1814, 10l. 10s.; Townley, 16l. 16s.; G. Nassau, Esq. 1824,  
 (the last leaf a reprint in fac simile,) 2l. 12s. 6d.

*Heywood's (John) Woorkes, containing the Spider and the Flie, His Dialogues on English Proverbes, and his 600 Epigrammes.* 4to. 1562.

Mason, 3*l.* 13*s.* 6*d.*; Farmer, 5*l.* 10*s.*; Devonshire Duplicates, 1815, 7*l.*; Duke of Roxburghe, 21*l.*

*Another Edition.* 4to. 1576. Sold at Mr. Strettell's sale in 1820 for 7*l.* 17*s.* 6*d.*

*Heywood's (John) Dialogue on English Proverbes.* 4to. *First edition.* 1546.

Duke of Roxburghe, 1812, 4*l.* 10*s.*

Heywood's largest and most laboured work is the *Spider and Flie*, which forms a pretty thick quarto in old English verse, printed in the black letter; and at the beginning of each of the 77 chapters of which the Parable consists, appears the figure of the Author, either standing or sitting before a table, with a book on it, near a window hung with cobwebs, flies, and spiders. By way of frontispiece is a wooden print of the Author at full length, and probably in the habit he usually wore, for he is dressed in a fur gown, resembling that of a Master of Arts. He has a round cap on his head, and a dagger hanging to his girdle; his chin and lips appear close shaven.

Hollinshed, in his Chronicle, says of Heywood, that in his Book of the *Spider and Flie*, "he dealeth so profoundlie, and "beyond all measure of skill, that neither he himself that made "it, neither anie one that readeth it, can reach unto the meaning thereof."

Spceaking of the Author of the "*Spider and Flie*," who was also a Dramatic Writer, and a list of whose plays may be found in Reed and Jones's *Biographia Dramatica*, Mr Warton says,

“ that he was one of the very first\* Dramatic Writers, that our  
 “ island produced. He drew the Bible from the stage, and  
 “ introduced representations of familiar life and popular man-  
 “ ners.”

John Heywood, according to Isaac Reed's account, and which is extracted almost verbatim from *Wood's Athenæ*, was born at North Mims, near St. Alban's, in Hertfordshire, and was educated at Oxford ; but the sprightliness of his disposition not being well adapted to the sedentary life of an academician, he went back to his native place, which being in the neighbourhood of the great Sir Thomas More, he presently contracted an intimacy with that great Mæcenas of wit and genius, who introduced him to the knowledge and patronage of the Princess Mary. Heywood's ready wit and aptness for jest and repartee, together with the possession of great skill both in vocal and instrumental music, rendered him a favourite with Henry VIII. who frequently rewarded him very highly.† On the accession of Edward VI. he still continued in favor, though the Author of *The Art of English Poetry* says it was “ for the mirth and quickness of conceit, more than any good learning that was in him.”

He continued a great favorite with Queen Mary after she came to the throne, and even till her death, after which, being a bigoted Roman Catholic, he became apprehensive that some of the severities which had been practised on the Protes

\* Anthony Wood, in his *Athenæ Oxoniensis*, does not subscribe to this opinion.

† Granger, in his Biographical Hist. of England, says, “ I have somewhere seen John Heywood mentioned as Jester to King Henry VIII.” vol. i. p. 170.



tants in the preceeding reign, might be retaliated on those of a contrary persuasion in that of Mary's successor, Queen Elizabeth; he therefore thought it best for the security of his person, and the preservation of his Religion, to quit the Kingdom and retire to Mechlin, where he died in 1565, leaving several children behind him, to whom he had given liberal educations.

"His settling at Mechlin," says sly Anthony Wood, "is a wonder to some, who will allow no Religion in Poets, that this person should above all his profession be a voluntary exile for it."

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*Bataman's (Stephen) Travayled Pilgrim, bringing Newes from all Portes of the Worlde, such like scarce heard of before. 1569. Black letter, embellished with a great number of wood engravings.*

Ritson introduces this writer in his Catalogue of English Poets. Beloe knew of only one copy of this Poem, viz. in the British Museum, and from the specimen given by him in his Anecdotes of Literature, vol. ii. p. 100, I think the world is no loser by the rarity of the book. A copy has been recently sold (1822), at the dispersion of Mr. Perry's library, for 26l. 15s. 6d. and bought by Mr. Hall.

Mention is made of this author, and of one or two other productions by him, in Warton's History of Poetry, 8vo. vol. iv. p. 318.

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by the same author, in the year 1560.

*The Nice Wanton.*

*A preaty Interlude called Nice Wanton.*

Wherein ye may see  
 Three braunces of an yll tree,  
 The Mother and her Children three,  
 Twoo naught and one godlye.  
 Early sharpe that wyll be thorne  
 Soon yll that will be naught,  
 To be naught better unborne  
 Better unfed than naughtily taught.

4to. *Black letter.* Lond. 1560.

See Gentleman's Magazine for 1787, p. 400 and 689, from whence Beloe has extracted two specimens of the Songs, one of which is added here, on account of the extreme rarity of the book, no other copies being known than the one in the Roxburghe collection, and another in the possession of Mr. Wengrave, of Suffolk. The Roxburghe copy sold for 20*l.* 19*s.*

SONG.

It is good to be mery,  
 But who can be mery?  
 He that hath a pure conscience  
 He may well be mery.  
 Who hath a pure conscience? tell me:  
 No man of himself I ensure thee:  
 Then must it follow of necessitie,  
 That no man can be mery.  
 Puritie itselfe may purenesse give,  
 You must aske it of God in true beleve,  
 Then wyl he geve it and nere reprove,  
 And so we may be mery.

What is the practise of a conscience pure;  
 To love and fear God, and other allure,  
 And for his sake to helpe hys neig bour,  
 Then may we well be mery.

What shell he have that can and wyll do this?  
 After this life everlasting blisse,  
 Yet not by desert, but by gyft I wisse,  
 Then God make us all mery.

*Churchyarde's (Thos.) Sparke of Friendship, &c.* 1558.

*Contention betwixt Churchyarde and Camell upon David Dyer's Dreame.* 4to. Black letter. 1560-4.

G. Stevens, 1800, (with curious M.S. notes,) 4l. 9s.

*Chürchyarde's Lamentable Warres in Flaunders.*

Mr. Perry's sale, 1822, 5l. 15s. 6d.

*Churchyarde's Chippes.\** 4to. 1575.

Dr. Wright's Library, 1787, 3l. 13s. 6d.; Farmer, 1798, 18s. 6d.; Fillingham, 1805, 14l. 14s.; Longman, 12l.

*Ditto.* 4to. 1578. Saunders', 1818, 14l. 14s.

The earliest edition of *Churchyarde's Chippes*, is of the date 1565, and only to be found in Mr. Heber's collection.

*Churchyarde's Three First Bookes of Ovid de Tristibus.* 4to. 1578.

Rev. R. Farmer, 1798, 3l. 4s.; said to be the only known copy, and now in the collection of Earl Spencer, who has reprinted it for the use of the Roxburghe Club.

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\* See *Censura Literaria*, vol. ii. p. 305 and 6.

*Churchyarde's Choice.* 4to. 1579. In Mr. Freeling's collection.

*Churchyarde's Discourse of the Queene's Majesties entertainment in Suffolk and Norfolk, &c.* 4to. 1579. G. Mason, 1798, 3l. 3s.

*Churchyarde's Light Bendel of Lively Discourses, &c.* 4to.—Black letter. 1580. Reed, 1807, 11l. 5s.; Perry, 1822, 14l.—

*Churchyarde's Chance, containing Fancies, Verses, Epitaphs, &c.* 4to. 1580.

*Churchyarde's Worthiness of Wales. First edition.* 4to. 1587. Farmer, 1798, 1l. 2s.; Ireland, 1801, 3l. 1s.

*Churchyarde's Challenge.\** 4to. Black letter, 1593. Isaac Reed's sale, 1807, with a copious MS. account of Churchyard's Works, and a small 8vo. Tract, entitled "*A Discourse of Rebellion*," 1570, 17l. 10s.; Longman, (*MS. Title*,) 45l.

*Churchyarde's Musical Consort of Heavenly Harmonie.* 4to. 1595. Reed, 8l. 15s.; Longman and Co. 40l.

This has been copiously described in the *Censura Literaria*, vol. iii. p. 337, &c.

*Churchyarde's Honour of the Lawe.* 4to. 1596. Perry, 1821, 10l. 15s.

*Churchyarde's Works.* 2 vols. 4to. 1560, &c.

Several of the pieces in these volumes are said to have been unknown to Ames or Herbert. See the Duke of Roxburghe's Catalogue, No. 3318, where they sold for 96l.; and at the Duke of Marlborough's, in 1819, they sold for 85l. Dibdin, in his *Library Companion*, has enumerated the pieces contained in these volumes.

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\* An account of which is given in the *Censura Literaria*, vol. ii. p. 307.

*Churchyard's Works*, containing his "*Challenge*. 4to. Wolfe. 1593." "*Chippes*. 4to. M<sup>rs</sup> she. 1578." And "*Worthiness of Wales*. Robinson. 1587." G. Mason, 1798, 15l. 15s.

Thos. Churchyard is merely named by Philips in his *Theatrum Poetarum*. He was born at Shrewsbury. Wood, in his usual quaint manner, gives a curious account of him.\* "Being much addicted to letters when a child, caused him to be carefully educated. When he came to the age of about 17, he left his father and relations, and with a sum of money then given to him, he went to seek his fortune; and his heels being equally restless with his head, he went to the Royal Court, laid aside his books, and for a time, so long as his money lasted, became a *royster*. At length being reduced in purse, he was taken into the service of the poetical Henry Howard, Earl of Surry, with whom he lived as his servant four years, towards the end of K. Hen. VIII. By the Earl's death in 1546, he lost his patron, turned soldier, travelled, and returning spent some time in Oxon, in the condition at least of an *Hospes* among his countrymen of Wales. After getting employment in the Scotch war, where he was taken prisoner, upon a peace he regained his liberty, poor and bare, spoiled of all, and his body in a sickly and decayed condition. Being now about 30 years old, he went to Shrewsbury for recruits, and as it seems for a time to Oxon. At length he was taken into the service of Robert Earl of Leicester, but found him not such a master as Surrey, being as much different as gold is from glass. After an unsuccessful fit of love—notwithstanding his former resolu-

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\* *Athenæ*, vol. i. p. 318.

tion to the contrary—he went to the wars in Flanders; where he got a command, was wounded, and taken prisoner; and escaped twice by means of ladies of consideration, with whom it appears he ingratiated himself. So that returning home he sought again after a wife, and whether he took one in truth I cannot tell, nor how his life was spent after 1580.”

Churchyard died poor, and is buried near Skepton in Saint Margaret's Church, Westminster. From the Parish Register it appears his burial was on the 4th of April, 1604.

In Dibdin's Library Companion, the productions of Churchyard's muse, in print, are said to consist of xvii pieces; and he there (p. 888) questions if ANY one possesses a perfect set of them?

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*Dee's (Dr. Jo.) General and Rare Memorials Pertayning to the perfect Arte of Navigation. Annexed to the Paradoxical Cumpas, in Playne. Now first published: 24 yeres after the first Invention thereof. Folio. 1577.*

This Book, of which 100 copies only were printed, was considered by Mr. Isaac Reed as one of the scarcest in the English language. His copy sold for 3*l.* 13*s.* 6*d.*

Beloe, in his Anecdotes of Literature, vol. ii. p. 263 to 293, has extracted the whole of Dee's Advertisement and Introduction from a copy in the British Museum, on account of the rarity of the book and the whimsicality of the thing itself.

See a list of Dr. Dee's Works in Chalmers's Biographical Dictionary, vol. xi. p. 387 and 388.

John Dee (says Granger) was a man of extensive learning,

particularly in the mathematics; in which he had few equals; but he was vain, credulous, and enthusiastic. He was deep in astrology, and strongly tinged with the superstition of the Rationallians, whose dreams he listened to with eagerness, and looked on great a dreamer himself as any of that fraternity. He appears to have been by turns a dupe and a cheat, but acquired prodigious reputation. He travelled over great part of Europe, and seems to have been highly esteemed by many persons of rank and eminence. He pretended that a *black stone or speculum*, which he made great use of, was brought him by Angels, and that he was particularly intimate with Raphael and Gabriel.

*Bassentinus's Free Will a Tragedy.*

“*A certayne Tragedie wrytten fyrste in Italian by F. N. B. (Franciscus Niger Bassentinus) entituled FREE-WILL; and translated into English by Henry Cheeke, wherein is set forth, in manner of a Tragedie, the deuylish deuises of the Popish Religion, &c.*” 4to. Black letter. No date (supposed about 1589).

This is one of the very old Moral Plays. A copy at the Roxburghe sale brought the sum of 5*l.* 15*s.* 6*d.*

\* This black stone into which Dee used to call his spirits was successively in the Collections of the Earls of Peterboro', Lady Eliz. Germaine, the Duke of Argyle, and Mr. Walpole. Upon examination it turns out to be nothing but a polished piece of canal coal. This is what Butler means when he says,

“Kelly (*Dee's Coadjutor*) did all his feats upon  
The Devil's Looking Glass, a stone,”

Hudibras, part ii. canto iii. v. 631. 2.

According to Reed and Jones's *Biographia Dramatica*, the original Italian, entitled *Tragedia del Libero Arbitrio*, 4to. 1546, as also a Latin Version by the Author himself, 8vo. printed at Geneva, may be both found in the Public Library at Cambridge. See, in addition, what Warton, in his *History of English Poetry*, vol. iii. p. 185 to 192, 8vo. Lond. 1824, says on the subject of Moralities.

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*Spenser's (Edmond) Faerie Queene. First edition. 4to. 1590-5.*

Ireland, 1801, 3*l.* 13*s.*; Townley, 12*l.*; Sotheby, 1821, 2*l.* 2*s.*; G. Nassau, 1824, 5*l.* 5*s.*; Thorpe, 1824, 3*l.* 13*s.* 6*d.*; Ditto, 4*l.* 14*s.* 6*d.* in russia.

The Poet supposes that the FAERIE QUEENE, according to an annual custom, held a magnificent feast, which continued twelve days; on each of which respectively, twelve several complaints are presented before her. Accordingly, in order to redress the injuries which were the occasion of these several complaints, she dispatches, with proper commissions, twelve different Knights, each of which, in the particular adventure allotted to him, proves an example of some particular virtue, as of Holiness, Temperance, Justice, Chastity; and has one complete book assigned to him, of which he is the Hero. But besides these twelve Knights, severally exemplifying twelve moral virtues, the Poet has constituted one principal Knight or general Hero, viz. PRINCE ARTHUR. This personage represents Magnificence; a virtue which is supposed to be the perfection of all the rest. He moreover assists in every Book, and the end of his actions is to discover and win Gloriana,\* or

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\* The Poet intended *Gloriana* in praise of our Queen Elizabeth.



Glory. In a word, in this character the Poet professes to portray "The image of a brave Knight perfected in the twelve private moral virtues."

To the foregoing, which is a sketch of the Poem by Phillips, Milton's nephew, I shall here add Pope's opinion of the "*Faerie Queene*," given in 1743-4, only a year before his death, and printed in Spence's Anecdotes.

"After reading a Canto of Spenser two or three days ago to an old lady between 70 and 80 years of age, she said, "*that I had been showing her a Gallery of Pictures.*" I don't know how it is, but she said very right. There is something in Spenser that pleases one as strongly in one's old age as it did in one's youth. I read the *Faerie Queene*, when I was about twelve, with infinite delight; and I think it gave me as much when I read it over about a year or two ago."

The following are among the most esteemed editions of *Spenser's Works*. 6 vols. 12mo. by Hughes. Lond. 1715.

Ditto, 3 vols. 4to. Lond. Brindley, 1751.

Ditto, by the Rev. H. J. Todd, 8 vols. 8vo. 1805.

Ditto, by Dr. Aikin, 6 vols. 8vo. 1806.

It might be thought remiss in me to omit, in a Bibliomaniac's Library, the mention of

*Spenser's (Edmond) Complaints, containing sundrie small Poemes of the World's Varietie.* 4to. 1591.

This includes the 1st editions of the *Ruines of Time*, *Tears of the Muses*, *Mother Hubbard's Tale*, &c.

At the Alchorne sale, May, 1813, a copy sold to Mr. Boland for 8l. 8s.

At the Roxburghe sale "*Spencer's Shepheard's Kalender*," 4to. 1586, sold for 21*l*.

Ditto, 4to. 1597, G. Nassau, Esq. 1824, 4*l*. 19*s*.

Ditto, 4to. 1579, first edition.

*Bry (Theodorus, Johannes-Theodorus, Israel de) et Mattheus Merian Collectiones Peregrinationum in Indiam Orientalem et Indiam Occidentalem, xxv partibus comprehensæ. Francofurti ad Mænum, 1590—1634. 25 parts in folio.*

The above is the general title, under which the 25 parts of this important and rare work is known, and which, when complete, is of considerable value, as the copies I shall presently instance will testify. To give an exact and detailed description of the different parts and their variations, would, as Brunet says, occupy about 40 pages. I shall therefore only notice, at the foot of the page, where the details may be found,\* and immediately proceed to a few more general remarks on the subject.

The denomination of "Grands et petits Voyages" has been occasioned by the thirteen separate parts which concern the West Indies being printed on a rather larger size than the twelve which relate to the East Indies.

The copy in the Paris sale, 1791, was knocked down at 210*l*. and bought in at that price.

\* De Bure Bibliographia Instructive.

Camus Memoires sur la Collection de grands et petits Voyages, &c. 4to. Paris. 1802.

Bibliotheca Parisiana. No. 486. 1791.

Brunet Manuel du Libraire, tom. i. p. 291. Paris. 1821.

At the sale of the Merly collection, 1813, a copy, wanting 11 leaves, and some plates, sold for 126*l.*, and was purchased by Messrs. Arch, who were fortunate enough to complete what was wanting, and make some additions, and in its improved state they sold it to the Hon. T. Grenville for 240*l.* who has since rendered it, according to the Rev. T. F. Dibdin's account, the most complete copy in the world.

Colonel Stanley's copy, which was sold in 1813, contained duplicates of parts x. and xi. and a considerable number of duplicate plates; it was bound in 7 vols. folio, blue morocco, and sold for 546*l.*, and I believe now is in the Duke of Devonshire's collection.

Mr. Beckford's copy sold at Fonthill, in 1823, for 200 guineas. I do not know whether Mr. Dibdin is correct in saying it was M. Paris's copy, and *supposed* to be perfect.

In the library of the Right Hon. T. Grenville is a complete set of these Voyages, very copiously described in Dibdin's Library Companion, p. 373, &c. containing also the English part of Virginia,\* dedicated to Sir Walter Raleigh by De Bry; it is prior to the Latin part, of the same date, Francof. 1590.—This edition of this part is unnoticed by M. Camus. The following is its title:

*A briefe and true report of the new found Land of Virginia, discovered by Sir Richard Greinville, Knt. in 1585, translated into English by Thomas Hariot, at the charges of Sir Walter Raleigh, and som Pictures of the Pictes, which in the olde Tyme dyd habite one part of the Great Brettaine, found in a oold English Chronicle, plates by De Bry. Folio. Francof. 1590.*

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\* This copy is said to have cost Harley Earl of Oxford 100 guineas, who, after many years' search, obtained it at Frankfort for that sum.

The copy of G. Nassau, Esq. sold, in 1824, for 100*l.* and in his Catalogue it is said that not more than four perfect copies of this part are known to exist.

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*Fraunce's (Abraham) Countesse of Pembroke's Ivy Church, containing the affectionate Life and unfortunate Death of Phillis and Amyntas, that in a Pastoral, this in a Funeral.* 4to. London. 1591.

Dodds, 4*l.* 7*s.*; Mason, 3*l.* 13*s.* 6*d.*; Roxburghe, 6*l.* 16*s.* 6*d.*  
Ditto, with *Fraunce's Emanuel*,\* at Saunders', 1818, 13*l.* 2*s.* 6*d.*; Bindley, 25*l.* 4*s.*, bought by Perry, at whose sale, in 1822, it sold for 21*l.* 10*s.* 6*d.*

Lord Spencer is said to have given White 21*l.* for his copy; White asked 25 guineas for it.

G. Nassau, Esq. 1824, 5*l.* 18*s.*

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*Third Part of Ditto, entitled Amintas Dale, being Tales of the Heathen Gods, in English Hexameters.* 4to. 1592.

A copy of this third part, which is very rare, with the Title and two leaves in MS. sold at Saunders', in 1818, for 15*l.* 15*s.*

This Author is classed amongst Dramatic Writers, but his production, says Beloe, can hardly be called a Play; it consists of a translation of *Tasso's Aminta*, which is interwoven in the body of a Pastoral, entitled Ivy Church. A specimen of this whimsical performance is given in Beloe's Anecdotes. Phillips, speaking of Fraunce, characterized him as "a versifier in Queen Elizabeth's time, who, imitating Latin measure in Eng-

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\* G. Nassau, (*the Emanuel only*), 1824, 1*l.* 10*s.*

lish verse, wrote his *Ivie Church*, and some other things in Hexameter; some also in Hexameter and Pentameter; nor was he altogether singular in this way of writing; for Sir P. Sidney, in the Pastoral Interludes of his *Arcadia*, uses not only these but all other sorts of Latin measure, in which no wonder he is followed by so few, since they neither become the English, nor any other modern language."

How true Phillips's opinion on the subject is, has been evinced in our day, by the attempt and complete failure of a celebrated Poetical Luminary to tread in the steps of Abraham Fraunce.

A concise account of Fraunce, and some of his productions, may be found in the *Theatrum Poetarum*, 8vo. p. 108, 9; and also some particulars in Warton, vol. iv. 8vo. p. 230.

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*Hooker's (Richard) Lawes of Ecclesiastical Politie. Folio.*  
BEST EDITION. 1723.

There are various other folio and octavo editions of this Work.

"This," according to Neal, in his *History of the Puritans*, "is esteemed the most learned defence of the Church of England, wherein all that would be acquainted with its constitution (says a learned Prelate) may see upon what foundation it is built.

"Several champions appeared about this time (1594) for the cause of Episcopacy, but the most celebrated performance, and of the greatest note, was Hooker's *Ecclesiastical Polity*, in eight books; the four first of which were published this year,

and the fifth in 1597, and the three last not till many years after his death, for which reason some have suspected them to be interpolated, though they were deposited in the hands of Archbishop Abbot, from whose copy they were printed about the beginning of the Civil Wars."

Beloe, in his *Anecdotes of Literature*, says, "Neither Walton in his *Life of Hooker*, nor Bishop Gauden, nor many others that give an account of Hooker and his Writings, make any mention of the Books or Tracts which gave occasion to his writing *The Ecclesiastical Polity*. Whitgift had written an Answer to the *Admonition to the Parliament*, and thereby engaged in a controversy with Thomas Cartwright, the supposed Author of it. Hooker, in this his excellent Work, undertook the defence of our Ecclesiastical Establishment, against which Cartwright appears to have been the most powerful of all the opponents."\*

Hooker was some time Master of the Temple, and afterwards Rector of Bishopsbourne in Kent. There is a Portrait of him, 12mo. *Hollar sculp.* from Sparrow's *Rationale of the Common Prayer*; and another in folio, *Gail. Faithorne sculp.* frontispiece to his *Ecclesiastical Polity*, and according to Granger the best impressions are to be found in the earliest editions of that work, containing only the five books.

Much surprise has been expressed at the Rev. T. F. Dibdin's omission of this work in his "*Library Companion*:"† its re-

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\* Beloe's *Anecdotes of Literature*, vol. i. p. 22, 23, furnishes a detailed list of these controversial Writings.

† There is an old folio Book, called "*The Student's Library, selected from the Athenian Oracles*," somewhat approximating to Mr. Dibdin's plan: but a mere skeleton, both in bulk and matter, in comparison with the Rev. Gentleman's "*sleeke and ryghte usefull*" volume.

putation precludes all suspicion of any other cause than accident, and I doubt not that in a future edition the zealous Bibliomaniac, will bring this *Ecclesiastical Canon* into full play, and if his great gun fail in silencing such petty cavillers, I think he will be perfectly justified, as a true son of the Church Militant, in knocking his opponent down with the first folio edition of *Hooker's Ecclesiastical Politie*; but let him take care and not injure the Portrait!

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*Hall's (Jos.) Mundus alter et idem: sine Terra Australis, antehac semper incognita, &c. Authore Mercurio Britannico. 8vo. First edition, with frontispiece by Kip.*

Sold at Brand's sale for 1*l.* 7*s.*; at G. Nassau's, 1824, 1*l.* 13*s.*

Reprinted, with the Maps, in *Pratt's edition of Hall's Works*, 10 vols. 8vo. Lond. 1808.

*Hall's (Jos.) Discovery of a New World, or a Description of South Indies, hitherto unknown, by an English Mercury. 8vo. No date. Imprinted for E. Blount.*

*Unknown to Ames or Herbert.*

Brand's sale, 1807, 3*l.* 7*s.*; G. Nassau's, 1824, 2*l.* 1*s.*

The preceding Work by Hall, Bishop of Norwich, was the prototype whence Dean Swift borrowed the idea of *Gulliver's Travels*.\* Mr. Campbell, speaking of this satirical fiction,

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\* It is also very probable that Swift derived some portion of his *Voyage to Laputa* from Bishop Godwin's "*Man in the Moon, or a Discourse of a Voyage thither by Domingo Gonsales*," 8vo. 1638. "In this Philosophical Romance, which was repeatedly printed, Domingo Gonsales, a diminutive Spaniard, is supposed to be shipwrecked on an uninhabited Island,

says, that under the pretence of describing the *Terra Australis Incognita*, Hall reversed the plan of Sir T. More's *Utopia*, and characterized the vices of existing nations.

*Hall's (J.) Virgedemiarium.*

The three first Books, called "*Toothless Satires, Poetical, Academical, and Moral*," were first printed by T. Creed for R. Dexter. 12mo. Lond. 1597.

The three last Books appeared under the Title of *Virgedemiarium, The three last Bookes of Byting Satyres*. 12mo. Lond. Printed by R. Bradocke for R. Dexter, &c. 1598. It begins with Satires of Book 4.

This original edition complete is estimated by Dibdin at 15*l*. Longman and Co. in the *Bibl. Ang. Poet.* mark a copy at 25*l*.

The next edition (of the whole) is entitled *Virgedimiariūm, the three last* (in reality all six) *Bookes of the Byting Satyres, corrected and amended with some additions by J. H.* 12mo. Lond. for R. Dexter, &c. 1599.\*

G. Nassau, 1824, 1*l*. 1*s*.

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But, packe-staffe plaine, uttering what thing they meant,  
Contrairie to the Roman Ancients,  
Whose words were short, and darksome was their sence.  
Who reads one line of their harsh poesies,  
Thrise must he tak his wind, and breath him thrise.  
*My muse would follow them that have fore-gone,*

*But cannot with an English Pinne:*  
 For looke how farre the Ancient Comedie  
 Past former Satyrs in her Libertie;  
 So farre must mine yeelde unto them of olde,  
 'Tis better be too bad, than be too bold.

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Time was, and that was term'd the Time of Gold,  
 Whose world and time were yong, that now are old;  
 (When quiet Saturn swaid the mace of Lead;  
 And Pride was yet unborne, and yet unbred.)  
 Time was, that, whiles the Autumne fall did last,  
 Our hungry Sires gap't for the falling Mast  
 Of the Dodonian oke.

Could no unhusked skorne leave the tree,  
 But there was challenge made whose it might bee.  
 And, if some nice and likuorous appetite  
 Desir'd more daintie dish of rare delite,  
 They scal'd the stored Crab with-clasped knee,  
 'Till they had sated their delicious eie:  
 Or search'd the hopefull thicks of hedgy-rows,  
 For brierie berries, or hawes, or sourer sloes:  
 Or, when they meant to fare fin'st of all,  
 They lick't oake-leaves besprint with hony fall.  
 As for the thrise three-angled Beechnut shell,  
 Or Chesnut's armed huske and hid kernell,  
 No Squire durst touch, the Law would not afford,  
 Kept for the Court, and for the Kings owne bord.

Their Royall Plate was clay, or wood, or stone;  
The Vulgar, save his hand, else had he none.  
Their only seller was the neighbour brooke:  
None did for better care, for better looke.  
Was then no paying of the Brewer's scape,  
Nor greedie Vintner mixt the strained grape.

The King's Pavilion was the grassy green,

Under safe shelter of the shadie tree.

Under each banke men layd their lims along,

Not wishing any ease, not fearing wrong:

Clad with their owne, as they were made of old,

Not fearing shame, not feeling any cold.

But when, by Ceres huswifry and paine

Men learn'd to bury the reviving graine;

And father Janus taught the new found Vine

Rise on the Elme, with many a Friendly Twine;

And base desire bade men to delven low,

For needlesse mettals; then 'gan mischief grow.

Then farewell, fayrest age, the worlds best dayes;

Thriving in ill, as it in age decaies.—

Then crept in Pride, and Peevish Covetise;

And Men grew greedy, discordous, and nice.

Now Man, that earst haile-fellow was with Beast,

Woxe on to weene himselfe a God at least.

No aery foule can take so high a flight,

Tho' she her daring wings in clouds have dight;

Nor Fish can dive so deep in yeelding sea,

Tho' Thetis' self should swear her safetie;

Nor fearefull Beast can dig his cave so lowe,

As could he further than Earth's centre go;

As that the ayre, the earth, or ocean,

Should shield them from the gorge of greedy Man.

Hath utmost Inde ought better, than his owne?

Then utmost Inde is neare, and rife to gone.

O Nature! was the World ordain'd for nought

But fill Man's maw, and feed Man's idle thought ?  
 Thy Grandsire's words sayour'd of thriftie leekes,  
 Or manly garlick ; but thy furnace reekes  
 Hote steams of wine ; and can aloofe descric  
 The drunken draughts of sweete autumnitie.  
 They naked went ; or clad in ruder hide,  
 Or home-spun russet, void of forraigne pride :  
 But thou canst make in garish gauderie,  
 To smite a foole's far-fetched liverie.  
 A French head join'd to necke Italian :  
 Thy thighs from Germanie, and breast fro' Spain :  
 An Englishman is none, a fool in all :  
 Many in one, and one in severall.  
 Then Men were Men ; but now the greater part  
 Beasts are in life, and Women are in heart.  
 Good nature 'selfe, that homely Emperour,  
 In proudest pompe was not so clad of yore,  
 As is the under Groome of the Ostlerie,  
 Husbanding it in work day yeomanrie.  
 Lo ! the long date of those expired dayes,  
 Which the inspired Merlin's word fore-says ;  
 When dunghill peasants shall be dight as Kings  
*Then one confusion another brings :*  
 Then fare well, fairest age, the Worlds best dayes  
 Thriving in all, as it in age decayes.

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Experienced Nature in this latter age,  
 Willing her master-piece should then be wrought,  
 Such my faire Celia set on Earth's large stage,  
 As all the Gods in emulation brought,  
 For they did thinke if Nature only might  
 Brag of her worth, she should insult o're them;  
 Wherefore they 'greed to have an equal right,  
 That they of her perfection part might claime:  
 Pallas gave wisdom, Juno stateliness,  
 And the milde morning gave her modestie;

The Græce's cartiage, Venus loveliness,

And chaste Diana choicest chastitie.

Thus heaven and earth their powers did combine

To make her perfect, kind love made her mine.

### TO CÆLIA.

Once early on the ruddy bashfull morne

Did leave my Phœbus purple streaming bed,

And did with scarlet streames east Heaven adorne,

To my fairest Cælia's chamber sped:

She, goddess-like, stood combing of her haire,

Which like a table vail did cloath her round,

Her ivory comb was white, her hand more faire,

She straight and tall, her tresses traile'd to ground,

Amazed I stood, thinking my deere had beene

Turn'd goddess, every sense to sight was gone,

With bashfull blush my blisse fled I once seene,

Left me transformed as it were in stone,

Yet did I wish so ever to have remained,

That she but stay'd, and I my sight retained.

*Drayton's (Michael) Poly-Olbion, with the second part, folios*

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and the fifth in 1597, and the three last not till many years after his death, for which reason some have suspected them to be interpolated, though they were deposited in the hands of Archbishop Abbot, from whose copy they were printed about the beginning of the Civil Wars."

Beloe, in his *Anecdotes of Literature*, says, "Neither Walton in his *Life of Hooker*, nor Bishop Gardin, nor many others that give an account of Hooker and his Writings, make any mention of the Books or Tracts which gave occasion to his writing *The Ecclesiastical Polity*. Whitgift had written an Answer to the *Admonition to the Parliament*, and thereby engaged in a controversy with Thomas Cartwright, the supposed Author of it. Hooker, in this his excellent Work, undertook the defence of our Ecclesiastical Establishment, against which Cartwright appears to have been the most powerful of all the opponents."\*

Hooker was some time Master of the Temple, and afterwards Rector of Bishopsbourne in Kent. There is a Portrait of him, 12mo. *Hollar sculp.* from Sparrow's *Rationale of the Common Prayer*; and another in folio, *Gail. Faithorne sculp.* frontispiece to his *Ecclesiastical Polity*, and according to Granger the best impressions are to be found in the earliest editions of that work, containing only the five books.

Much surprise has been expressed at the Rev. T. F. Dibdin's omission of this work in his "*Library Companion*:"† its re-

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\* Beloe's *Anecdotes of Literature*, vol. i. p. 22, 23, furnishes a detailed list of these controversial Writings.

† There is an old folio Book, called "*The Student's Library, selected from the Athenian Oracles*," somewhat approximating to Mr. Dibdin's plan: but a mere skeleton, both in bulk and matter, in comparison with the Rev. Gentleman's "*sleeke and ryghte usefull*" volume.



putation precludes all suspicion of any other cause than accident, and I doubt not that in a future edition the zealous Bibliomaniac, will bring this *Ecclesiastical Canon* into full play, and if his great gun fail in silencing such petty cavillers, I think he will be perfectly justified, as a true son of the *Church Militant*, in knocking his opponent down with the first folio edition of *Hooker's Ecclesiastical Politie*; but let him take care and not injure the Portrait!

*Hall's (Jos.) Mundus alter et idem: sine Terra Australis, antea hac semper incognita, &c. Authore Mercurio Britannico. 8vo. First edition, with frontispiece by Kip.*

Sold at Brand's sale for 1l. 7s.; at G. Nassau's, 1824, 1l. 13s.

Reprinted, with the Maps, in *Pratt's edition of Hall's Works*, 10 vols. 8vo. Lond. 1808.

*Hall's (Jos.) Discovery of a New World, or a Description of South Indies, hitherto unknown, by an English Mercury. 8vo. No date. Imprinted for E. Blount.*

*Unknown to Ames or Herbert.*

Brand's sale, 1807, 3l. 7s.; G. Nassau's, 1824, 2l. 1s.

The preceding Work by Hall, Bishop of Norwich, was the prototype whence Dean Swift borrowed the idea of *Gulliver's Travels*.\* Mr. Campbell, speaking of this satirical fiction,

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\* It is also very probable that Swift derived some portion of his *Voyage to Laputa* from Bishop Godwin's "*Man in the Moon, or a Discourse of a Voyage thither by Domingo Gonsales*," 8vo. 1638. "In this Philosophical Romance, which was repeatedly printed, Domingo Gonsales, a diminutive Spaniard, is supposed to be shipwrecked on an uninhabited Island,

says, that under the pretence of describing the *Terra Australis Incognita*, Hall reversed the plan of Sir T. More's *Utopia*, and characterized the vices of existing nations.

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This original edition complete is estimated by Dibdin at 15*l*. Longman and Co. in the *Bibl. Ang. Poet.* mark a copy at 25*l*.

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Brag of her worth, she should insult o're them;  
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That they of her perfection part might claime:  
Pallas gave wisdom, Juno statchinnesse,  
And the milde morning gave her modestie;



The Grace's carriage, Venus loveliness,  
 And chaste Diana choicest chastitie.  
 Thus heaven and earth their powers did combine  
 To make her perfect, kind love made her mine.

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 Did leave wan Phœbus purple streaming bed,  
 And did with scarlet streames east Heaven adorne,  
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 She, goddess-like, stood combing of her haire,  
 Which like a vable vaile did cloathè her round,  
 Her ivory comb was white, her hand more faire,  
 She straight and tall, her tresses traile'd to ground,  
 Amazed I stood, thinking my deere had beene  
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and the fifth in 1597, and the three last not till many years after his death, for which reason some have suspected them to be interpolated, though they were deposited in the hands of Archbishop Abbot, from whose copy they were printed about the beginning of the Civil Wars."

Beloe, in his *Anecdotes of Literature*, says, "Neither Walsen in his *Life of Hooker*, nor Bishop Gauden, nor many others that give an account of Hooker and his Writings, make any mention of the Books or Tracts which gave occasion to his writing *The Ecclesiastical Polity*. Whitgift had written an Answer to the *Admonition to the Parliament*, and thereby engaged in a controversy with Thomas Cartwright, the supposed Author of it. Hooker, in this his excellent Work, undertook the defence of our Ecclesiastical Establishment, against which Cartwright appears to have been the most powerful of all the opponents."\*

Hooker was some time Master of the Temple, and afterwards Rector of Bishopsbourne in Kent. There is a Portrait of him, 12mo. *Hollar sculp.* from Sparrow's *Rationale of the Common Prayer*; and another in folio, *Gail. Faithorne sculp.* frontispiece to his *Ecclesiastical Polity*, and according to Granger the best impressions are to be found in the earliest editions of that work, containing only the five books.

Much surprise has been expressed at the Rev. T. F. Dibdin's omission of this work in his "*Library Companion*:"† its re-

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\* Beloe's *Anecdotes of Literature*, vol. i. p. 22, 23, furnishes a detailed list of these controversial Writings.

† There is an old folio Book, called "*The Student's Library, selected from the Athenian Oracles*," somewhat approximating to Mr. Dibdin's plan: but a mere skeleton, both in bulk and matter, in comparison with the Rev. Gentleman's "*sleeke and ryghte usefull*" volume.

putation precludes all suspicion of any other cause than accident, and I doubt not that in a future edition the zealous Bibliomaniac, will bring this *Ecclesiastical Canon* into full play, and if his great gun fail in silencing such petty cavillers, I think he will be perfectly justified, as a true son of the Church Militant, in knocking his opponent down with the first folio edition of Hooker's *Ecclesiastical Politie*; but let him take care and not injure the Portrait!

Hall's (Jos.) *Mundus alter et idem: sive Terra Australis antea hac semper incognita, &c. Authore Mercurio Britannico.* 8vo. First edition, with frontispiece by Kip.

Sold at Brand's sale for 1l. 7s.; at G. Nassau's, 1824, 1l. 13s. Reprinted, with the Maps, in *Pratt's edition of Hall's Works*, 10 vols. 8vo. Lond. 1808.

Hall's (Jos.) *Discovery of a New World, or a Description of South Indies, hitherto unknown, by an English Mercury.* 8vo. No date. Imprinted for E. Blount.

Unknown to Ames or Herbert.

Brand's sale, 1807, 3l. 7s.; G. Nassau's, 1824, 2l. 1s.

The preceding Work by Hall, Bishop of Norwich, was the prototype whence Dean Swift borrowed the idea of *Gulliver's Travels*.\* Mr. Campbell, speaking of this satirical fiction,

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\* It is also very probable that Swift derived some portion of his Voyage to Laputa from Bishop Godwin's "*Man in the Moon, or a Discourse of a Voyage thither by Domingo Gonsales*," 8vo. 1638. "In this Philosophical Romance, which was repeatedly printed, Domingo Gonsales, a diminutive Spaniard, is supposed to be shipwrecked on an uninhabited Island,

says, that under the pretence of describing the *Terra Australis Incognita*, Hall reversed the plan of Sir T. More's *Utopia*, and characterized the vices of existing nations.

*Hall's (J.) Virgedemiarium.*

The three first Books, called "*Toothless Satires, Poetical, Academical, and Moral*," were first printed by T. Creed for R. Dexter. 12mo. Lond. 1597.

The three last Books appeared under the Title of *Virgedemiarium, The three last Bookes of Byting Satyres*. 12mo. Lond. Printed by R. Bradocke for R. Dexter, &c. 1598. It begins with Satires of Book 4.

This original edition complete is estimated by Dibdin at 15*l*. Longman and Co. in the *Bibl. Ang. Poet.* mark a copy at 25*l*.

The next edition (of the whole) is entitled *Virgedimiarium, the three last* (in reality all six) *Bookes of the Byting Satyres, corrected and amended with some additions by J. H.* 12mo. Lond. for R. Dexter, &c. 1599.\*

G. Nassau, 1824, 1*l*. 1*s*.

*Ditto*. 8vo. 1602.

Brand, 2*l*. 12*s*. 6*d*.; Stevens, 3*l*. 3*s*.

where he taught several Ganzas or Wild Geese to fly with a light machine, and to fetch and carry things for his convenience. He after some time ventured to put himself into the machine, and they carried him with great ease. He happened to be in this Aerial Chariot when these Ganzas, which were birds of passage, took their flight to the Moon, and was directly carried to that Planet. He gives a very ingenious description of what occurred in his Journey, and also of the Wonders he saw when he arrived there."

\* See Warton's *Observations on Spense*, vol. i. p. 187, 8vo.

*Reprinted at Oxford.* 12mo. 1753.

G. Nassau, 1824, 12s.

Gray, the Poet, in a letter to his friend Dr. Wharton, of Durham, alluding to this edition, says, "Bishop Hall's Satires, called *Virgidemiarum*, are lately republished. They are full of spirit and poetry, as much of the first as Dr. Donne, and far more of the latter; they were written when he was about 23 years old."

These Satires, with Notes by Singer, in addition to Warton's observations, have been republished in 8vo. 1824. They may also be found in the 10th volume of *Hall's Works*, 8vo. 1808, with Warton's Notes, as well as Mr. Ellis's and Mr. Pratt's Illustrations.

Of our Satirical Poetry, taking satire in its moral and dignified sense, Hall, according to Campbell, claims and may be allowed to be the founder: thus in the Prologue to his Satires he says—

I first adventure with fool hardy might,  
To thread the steps of perilous despight:  
I first adventure, follow me who list,  
And be the second English Satyrist.

Hall's Prologue to Book 3, implies his knowledge of former Satirists.

"Some say my Satyrs over-loosely flow,  
Nor hide their gall inough from open show:  
Not riddle like, obscuring their intent;  
But, packe-staffe plaine, uttering what thing they meant,  
Contrairie to the Roman Ancients,  
Whose words were short, and darksome was their sence.  
Who reads one line of their harsh poesies,  
Thrise must he tak his wind, and breath him thrise.  
*My muse would follow them that have fore-gone,*

## SECOND JOURNEY BOUND

But cannot with an English Poet  
For looke how farre the Ancient Comedie  
Past former Satyrs in her Libertie;  
So farre must mind yeelds unto them of olde,  
'Tis better be too bad, than be too bold.

Prologue to Book 2

The first satire of the third Book affords a fair specimen of the Author, and, in the opinion of Mr. Ellis, strikingly resembles the VIth Satire of Juvenal; it exhibits a lively contrast between the olden time and the effeminacy of the Satirists own cotemporaries.

### BOOK III.—SATIRE I

Time was, and that was term'd the Time of Gold,  
Whose world and time were yong, that now are old;  
(When quiet Saturn swaid the mace of Lead;  
And Pride was yet unborne, and yet unbred.)  
Time was, that, whiles the Autumne fall did last,  
Our hungry Sires gap't for the falling Mast  
Of the Dodonian oke.

Could no unhusked akorne leave the tree.  
But there was challenge made whose it might bee.  
And, if some nice and likuorous appetite  
Desir'd more daintie dish of rare delite,  
They scal'd the stored Crab with clasped knee,  
'Till they had sated their delicious eie:  
Or search'd the hopefull thicks of hedgy-rows,  
For brierie berries, or hawes, or sourer sloes:  
Or, when they meant to fare fin'st of all,  
They lick't oake-leaves besprint with hony fall.  
As for the thrise three-angled Beechnut shell,  
Or Chestnut's armed huske and hid kernell,  
No Squire durst touch, the Law would not afford,  
Kept for the Court, and for the Kings owne bord.

Their Royall Plate was clay, or wood, or stone;  
The Vulgar, save his hand, else had he none.  
Their only seller was the neighbour brooke:  
None did for better care, for better looke.  
Was then no paying of the Brewer's scape,  
Nor greedie Vintner mixt the strained grape.  
The King's Pavilion was the grassy green,  
Under safe shelter of the shadie treen.  
Under each banke men layd their lims along,  
Not wishing any ease, not fearing wrong:  
Clad with their owne, as they were made of old,  
Not fearing shame, not feeling any cold.  
But when, by Ceres huswifry and paine  
Men learn'd to bury the reviving graine;  
And father Janus taught the new found Vine  
Rise on the Elme, with many a Friendly Twine;  
And base desire bade men to delven low,  
For needlesse mettals; then 'gan mischief grow.  
Then farewell, fayrest age, the worlds best dayes;  
Thriving in ill, as it in age decaies.—  
Then crept in Pride, and Peevish Covetise;  
And Men grew greedy, discordous, and nice.  
Now Man, that earst haile-fellow was with Beast,  
Woxe on to weene himseife a God at least.  
No aery foule can take so high a flight,  
Tho' she her daring wings in clouds have dight;  
Nor Fish can dive so deep in yeelding sea,  
Tho' Thetis' self should swear her safetie;  
Nor fearefull Beast can dig his cave so lowe,  
As could he further than Earth's centre go;  
As that the ayre, the earth, or ocean,  
Should shield them from the gorge of greedy Man.  
Hath utmost Inde ought better, than his owne?  
Then utmost Inde is neare, and rife to gone.  
O Nature! was the World ordain'd for nought

But fill Man's maw, and feed Man's idle thought?  
 Thy Grandsire's words savour'd of thriftie leekes,  
 Or manly garlick; but thy furnace reekes  
 Hote steams of wine; and can aloofe descrie  
 The drunken draughts of sweete autumnitie.  
 They naked went; or clad in ruder hide,  
 Or home-spun russet, void of forraine pride:  
 But thou canst maske in garish gauderie,  
 To smite a foole's far-fetched liverie.  
 A French head join'd to necke Italian:  
 Thy thighs from Germanie, and breast fro' Spain:  
 An Englishman is none, a fool in all:  
 Many in one, and one in severall.  
 Then Men were Men; but now the greater part  
 Beasts are in life, and Women are in heart.  
 Good nature 'selfe, that homely Emperour,  
 In proudest pompe was not so clad of yore,  
 As is the under Groome of the Ostlerie,  
 Husbanding it in work day yeomanrie.  
 Lo! the long date of those expired dayes,  
 Which the inspired Merlin's word fore-says;  
 When dunghill peasants shall be dight as Kings  
 Then one confusion another brings:  
 Then fare well, fairest age, the Worlds best dayes  
 Thriving in all, as it in age decayer.

In Phillips's *Theatrum Poetarum*, 8vo. Canterbury, 1800,  
 p. 326, &c. may be found a concise and satisfactory account of  
 Bishop Hall. "He is universally allowed," says Phillips, "to  
 have been a man of great wit and learning, and of as great  
 meekness, modesty, and piety." His works, published at va-  
 rious periods in folio, quarto, and octavo, "are filled," says  
 Bayle, "with fine thoughts, excellent morality, and a great  
 deal of piety."

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***Life and Death of Edmund Geninges, (alias Ironmonger.)***  
4to. *Portrait and Plates.* St. Omers. 1614.

Gulston, 2l.; Townley, 5l.; G. Nassau, 1824, blue morocco, 12l. 5s.

"Edmund Jennings," says Granger, "was admitted into the English College, at Rheims, under Dr. afterwards Cardinal Allen, and when he was 20 years of age, ordained Priest. He was soon afterwards sent into England, where he was apprehended in the act of celebrating Mass. He was executed by hanging and quartering in Gray's Inn Fields, Dec. 10th, 1591."

In the above rare book are several Historical Prints, representing the principal circumstances of his Life and Death. This work was published at a considerable expence by the Papists, in order to perpetuate the remembrance of two "Miracles," which are there said to have happened at his death. The first is, that, after his heart was taken out, he said, "*Sancte Gregori, ora pro me,*" which the Hangman hearing, swore, "God's wounds! see his heart is in my hand; yet Gregory is in his mouth." The other is, that an holy Virgin being desirous of procuring some relick of him, contrived to approach the basket into which his quarters were thrown, and touched his right hand, which she esteemed most holy from its having been employed in acts of consecration and elevating the Host, and immediately his thumb came off without force or discovery, and she carried it home, and preserved it with the greatest care.

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*Hannay's (Patrick).—The Nightingale, Sheretine, and Mariana—A Happy Husband—Effigies on the Death of Queen Anne—Songs and Sonnets. 8vo. For Mat. Butler. 1622. With Portrait of the Author on the engraved Title.*

"Of this Sonneteer," says Granger, vol. ii. p. 17, "I find no mention made by any of our Biographical Authors."

Beloe, in his Anecdotes, calls the above "a book by no means of common occurrence;" and from its estimation among Collectors, if we may judge from the price it has obtained in three recent sales, he appears to have been pretty correct in his appreciation of its rarity.

At Mr. Bindley's sale it produced 35*l.* 14*s.*; at Mr. Perry's, 1822, 38*l.* 6*s.* described as containing the Portraits of Hannay and of his Patroness, Anne of Denmark. Sir M. Sykes's copy, which had been Mr. Bindley's, sold, in 1824, for 42*l.* 10*s.* 6*d.*

The following extracts may be found in Beloe's Anecdotes of Literature, vol. vi. and which I hope I shall be excused for abstracting, considering the value of the Book cited, and the difficulty of obtaining even a glance at such Bibliomaniacal Desiderata.

Experienced Nature in this latter age,  
Willing her master-piece should then be wrought,  
Such my faire Celia set on Earth's large stage,  
As all the Gods in emulation brought,  
For they did thinke if Nature only might  
Brag of her worth, she should insult o're them;  
Wherefore they 'greed to have an equal right,  
That they of her perfection part might claime:  
Pallas gave wisdom, Juno stateliness,  
And the milde morning gave her modestie;

The Græce's carriage, Venus loveliness,  
 And chaste Diana choicest chastitie.  
 Thus heaven and earth their powers did combine  
 To make her perfect, kind love made her mine.

## TO CÆLIA.

Once early as the ruddy bashfull morn  
 Did leave wan Phœbus purple streaming bed,  
 And did with scarlet streames east Heaven adorne,  
 I to my fairest Cælia's chamber sped:  
 She, goddess-like, stood combing of her haire,  
 Which like a vable vaile did cloathè her round,  
 Her face more white, her hand more faire,  
 She straight and tall, her tresses traile to ground,  
 Amazed I stood, thinking my deere had beene  
 Turn'd goddesse, every sense to sight was gone,  
 With bashfull blush my blisse fled I once seene,  
 Left me transformed as it were in stone,  
 Yet did I wish so ever to have remained,  
 That she but stay'd, and I my sight retained.

*Drayton's (Michael) Poly-Olbion, with the second part, famous  
 Frontispiece and Portrait of Prince Henry by Hole, and all  
 the other Plates, 1613—1622.*

Col. Stanley's sale, 1813, 9l. 19s. 6d.; G. Nassau, Esq. 1824,  
 5l.

"In 1613," says 'Phillips's Theatrum Poetarum, 8vo. 1800,'  
 "Drayton published the first part of his *Poly-albion*, by which  
 Greek title, signyfying *very happy*, he denotes England; as  
 the antient name of Albion is by some derived from Olbion,  
 happy. It is a chorographical description of the rivers, moun-

tains, forests, castles, &c. in this Island, intermixed with it's remarkable antiquities, rarities, and commodities. Prince Henry, to whom this first part is dedicated, and of whom it exhibits a Print, in a military posture, exercising a pike, had shown the Poet some singular marks of his favor: the premature death, therefore, of this young Prince, was a great loss to him. There are eighteen songs in this volume, illustrated with the learned notes of Selden; and there are maps before every song, wherein the cities, mountains, forests, rivers, &c. are represented by the figures of men and women. His metre of twelve syllables, being now antiquated, it is quoted more for the History than the Poetry in it; and in that respect is so very exact, that, as Bishop Nicholson observes, it affords a much truer account of this kingdom and the dominion of Wales, than could well be expected from the pen of a Poet. It is interwoven with many fine Episodes; of the conquest of this Island by the Romans; of the coming of the Saxons, the Danes, and the Normans, with an account of their Kings; of English Warriors, Navigators, Saints, and of the Civil Wars of England, &c. This volume was reprinted in 1622, with the Second Part, or continuation of twelve Songs more, making thirty in the whole, and dedicated to Prince Charles, to whom he gives hopes of bestowing the like pains upon Scotland.

Winstanley, in his Lives of the English Poets, says of Heyton that "he was a Poet of a pious temper, his conscience having always the command of his Sary; very temperate in his life, slow of speech, and inefficacious in company." He changed his habit for a crown of glory, anno 1531, and was buried in Westminster Abbey.

*Smith's (Capt. John) History of Virginia, New England, and the Summer Isles. Folio. 1624. With Frontispiece, containing the Portraits of Queen Elizabeth, King James 1st, and Prince Charles; also the scarce Portraits of the Dukes of Richmond and Marston,\* the Portrait of Capt. Smith on the Map of New England, and several other Maps and Views. Folio. 1624.†*

A fine copy of this book, handsomely bound, was in Collins the bookseller's catalogue, a few years back, marked 8*l.* 8*s.*—Payne and Foss mark a copy at 6*l.* 6*s.*—At Dr. F. Bernard's sale, in 1698, a copy sold for four shillings and two pence!!

A large paper copy at Hunter's sale, in 1813, produced 27*l.* 6*s.*

It is remarked by Mr. Grenville (says Dibdin), that sheet O in this work is suppressed, and that the defective paging from 96 to 105 is not supplied in ALL the copies of this book.

Captain John Smith, Admiral of New England, (says Granger,) deserves to be ranked with the greatest travellers and adventurers of his age. He was sometime in the service of the Emperor, and the Prince of Transylvania, against the Grand Signior, where he distinguished himself by challenging three Turks of quality to single combat, and cutting off their heads,

The Portrait of Marston, by Simon Pate, above is valued by Galt at 1*l.* 4*s.* Smith's own Portrait, by Pate, of an oval size, is at top and left hand corner of the Map of New England, and also occurs several times on another Map belonging to the same History. See Granger, vol. i. p. 399.

† An Edition, folio, dated 1632, with Portraits and Plates, sold in the sale of G. Nassau's Library, 1824, for 7*l.*

*But cannot with an English Pinetree:*  
 For looke how farre the Ancient Comedie  
 Past former Satyrs in her Libertie;  
 So farre must mind yeelde unto them of olde,  
 'Tis better be too bad, than be too bold.

Prologue to Book 2

The first satire of the third Book affords a fair specimen of the Author, and, in the opinion of Mr. Ellis, strikingly resembles the VIth Satire of Juvenal; it exhibits a lively contrast between the olden time and the effeminacy of the Satirists own cotemporaries.

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Could no unbusked skorne leave the tree,  
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 And, if some nice and likourous appetite  
 Desir'd more daintie dish of rare delite,  
 They scal'd the stored Crab with clasped knee,  
 'Till they had sated their delicious eie:  
 Or search'd the hopefull thicks of hedgy-rowes,  
 For brierie berries, or hawes, or sourer sloes:  
 Or, when they meant to fare fin'st of all,  
 They lick't oake-leaves besprint with hony fall.  
 As for the thrise three-angled Beechnut shell,  
 Or Chesnut's armed huske and hid kernell,  
 No Squire durst touch, the Law would not afford,  
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The Vulgar, save his hand, else had he none.  
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Under safe shelter of the shadie treen.  
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But when, by Ceres huswifry and paine  
Men learn'd to bury the reviving graine;  
And father Janus taught the new found Vine  
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Then farewell, fayrest age, the worlds best dayes;  
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Now Man, that earst haile-fellow was with Beast,  
Woxe on to weene himseife a God at least.

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Hote steams of wine; and can aloofe descrie

The drunken draughts of sweete antummitie.

They naked went; or clad in ruder hide,

Or home-spun russet, void of forraine pride:

But thou canst make in garish gauderie,

To smite a foole's far-fetched liverie.

A French head join'd to necke Italian:

Thy thighs from Germanie, and breast fro' Spain:

An Englishman is none, a fool in all:

Many in one, and one in severall.

Then Men were Men; but now the greater part

Beasts are in life, and Women are in heart.

Good nature 'selfe, that homely Emperour,

In proudest pompe was not so clad of yore,

As is the under Groome of the Ostlerie,

Husbanding it in work day yeomanrie.

Lo! the long date of those expired dayes,

Which the inspired Merlin's word fore-says;

When dunghill peasants shall be dight as Kings

*Then one confusion* another brings:

Then fare well, fairest age, the Worlds best dayes

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The following extracts may be found in Beloe's *Anecdotes of Literature*, vol. vi. and which I hope I shall be excused for abstracting, considering the value of the Book cited, and the difficulty of obtaining even a glance at such Bibliomaniacal Desiderata.

Experienced Nature in this latter age,  
Willing her master-piece should then be wrought,  
Such my faire Celia set on Earth's large stage,  
As all the Gods in emulation brought,  
For they did thinke if Nature only might  
Brag of her worth, she should insult o're them;  
Wherefore they 'greed to have an equal right,  
That they of her perfection part might claime:  
Pallas gave wisdom, Juno stateliness,  
And the milde morning gave her modestie;

The Græce's carriage, Venus loveliness,  
 And chaste Diana choicest chastitie.  
 Thus heaven and earth their powers did combine  
 To make her perfect, kind love made her mine.

## TO CÆLIA.

Once early as the ruddy bashfull morn  
 Did leave wan Phœbus purple streaming bed,  
 And did with scarlet streames east Heaven adorne,  
 I to my fairest Cælia's chamber sped:  
 She, goddess-like, stood combing of her haire,  
 Which like a wable vail did cloathè her round,  
 Her ivory combe was white, her hand more faire,  
 She straight and tall, her tresses traile'd to ground,  
 Amazed I stood, thinking my deere had beene  
 Turn'd goddesse, every sense to sight was gone,  
 With bashfull blush my blisse fled I once scene,  
 Left me transformed as it were in stone,  
 Yet did I wish so ever to have remained,  
 That she but stay'd, and I my sight retained.

*Drayton's (Michael) Poly-Olbion, with the second part, former  
 Frontispiece and Portrait of Prince Henry by Hole, and all  
 the other Plates, 1613—1622.*

Col. Stanley's sale, 1813, 9*l.* 19*s.* 6*d.*; G. Nassau, Esq. 1824,  
 5*l.*

"In 1613," says 'Phillips's Theatrum Poetarum, 8vo. 1800,'  
 "Drayton published the first part of his *Poly-olbion*, by which  
 Greek title, signyfying *very happy*, he denotes England; as  
 the antient name of Albion is by some derived from Olbion,  
 happy. It is a chorographical description of the rivers, moun-

tains, forests, castles, &c. in this Island, intermixed with it's remarkable antiquities, rarities, and commodities. Prince Henry, to whom this first part is dedicated, and of whom it exhibits a Print, in a military posture, exercising a pike, had shown the Poet some singular marks of his favor: the immature death, therefore, of this young Prince, was a great loss to him. There are eighteen songs in this volume, illustrated with the learned notes of Selden; and there are maps before every song, wherein the cities, mountains, forests, rivers, &c. are represented by the figures of men and women. His metre of twelve syllables being now antiquated, it is quoted more for the History than the Poetry in it; and in that respect is so very exact, that, as Bishop Nicholson observes, it affords a much truer account of this kingdom and the dominion of Wales, than could well be expected from the pen of a Poet. It is interwoven with many fine Episodes; of the conquest of this Island by the Romans; of the coming of the Saxons, the Danes, and the Normans, with an account of their Kings; of English Warriors, Navigators, Saints, and of the Civil Wars of England, &c. This volume was reprinted in 1622, with the Second Part, or continuation of twelve Songs more, making thirty in the whole, and dedicated to Prince Charles, to whom he gives hopes of bestowing the like pains upon Scotland.

Winstanley, in his Lives of the English Poets, says of Drayton that "he was a Poet of a pious temper, his conscience being always the command of his fancy; very temperate in his life, slow of speech, and inoffensive in company." He changed his burial for a crown of glory, anno 1631, and was buried in Westminster Abbey.

1631

1631

1631

*Smith's (Capt. John) History of Virginia, New England, and the Summer Isles. Folio. 1624. With Frontispiece, containing the Portraits of Queen Elizabeth, King James I., and Prince Charles; also the scarce Portraits of the Dukes of Richmond and Monmouth,\* the Portrait of Capt. Smith on the Map of New England, and several other Maps and Plates. Folio. 1624.†*

A fine copy of this book, handsomely bound, was in Collins the bookseller's catalogue, a few years back, marked 8*l.* 8*s.*—Payne and Foss mark a copy at 6*l.* 6*s.*—At Dr. F. Bernard's sale, in 1698, a copy sold for four shillings and two pence!!

A large paper copy at Hunter's sale, in 1813, produced 27*l.* 6*s.*

It is remarked by Mr. Grenville (says Dibdin), that sheet O in this work is suppressed, and that the defective paging from 96 to 105 is not supplied in ALL the copies of this book.

Captain John Smith, Admiral of New England, (says Granger,) deserves to be ranked with the greatest travellers and adventurers of his age. He was sometime in the service of the Emperor, and the Prince of Transylvania, against the Grand Signior, where he distinguished himself by challenging three Turks of quality to single combat, and cutting off their heads,

The Portrait of Monmouth, by Simon Passe, which is titled by Dibdin as 16*l.* 4*s.* Smith's own Portrait, by Passe, of an oval shape, is at top left-hand corner of the Map of New England, and also occurs several times on another Map belonging to the same History. See Granger, vol. i. p. 399.

† An Edition, folio, dated 1632, with Portraits and Plates, sold in the sale of G. Nassau's Library, 1824, for 7*l.*

for which achievement he bore on his coat of arms three Turks Heads. He afterwards went to America, where he was taken prisoner by the savage Indians, from whom he found means to escape. He often hazarded his life in naval engagements with Pirates, Spanish Men of War, and in other adventures; and had a considerable hand in reducing New England to the obedience of Great Britain, and in reclaiming the inhabitants from barbarism." All which exploits are detailed in the History of Virginia by himself.

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This latter edition of Cowley's Works contains Dr. Sprat's "Account of the Life and Writings of Cowley, written to Mr,



Mr. Clifford," and which is of such a character that Dr. Johnson, who places Cowley first in his "*Lives*," and has devoted some hundred five. pages to the examination of his Works, says, "that what Sprat did not tell of Cowley cannot now be known. I must, therefore," he continues, "recommend the perusal of his Work, to which my narration can be considered only as a slender supplement."

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"Reader, (I know not yet whether gentle or no,) some I know have been angry (I dare not assume the honour of their anger) at my Poetical Boldness, and blamed in mine, what commends other suits—earliness: others who are either of a weak faith or strong malice have thought me like a pipe, which never sounds but when 'tis blowed in, and read me not as Abraham Cowley, but Authorem Anonymum: To the first I answer, that it is an envious Frost which nips the blossoms because they appear quickly: to the latter, that he is the worst Homicide who strives to murther another's fame: to both, that it is a ridiculous folly to condemn or laugh at the Stars, because the Moon and Sun shine brighter. The small Fire I have is rather blown than extinguished by this Wind. For the itch of Poésie by being angered increaseth, by rubbing

spreads farther, which appears in that I have ventur'd upon this third edition. What though it be neglected? It is not, I am sure, the first book which hath lighted Tobacco, or been employed by Cooks and Grocers. If in all mens judgments it suffer Shipwrack, it shall something content me, that it hath pleased myself and the Bookseller. In it you shall find one argument (and I hope I shall need no more) to confute unbelievers; which is, that as mine age, and consequently experience (which is yet but little) hath increased, so they have not left my Poesie flagging behind them. I should not be angry to see any one burn my *Pyramus and Thisbe*, nay I would do it myself, but that I hope a pardon may easily be gotten for the errors of *ten years of age*. My *Constantia and Philetus* confesseth me *two years older* when I writ it. The rest were made since upon several occasions, and perhaps do not bely the time of their birth. Such as they are, they were created by me, but their fate lies in your hands; it is only you can effect that neither the Bookseller repent himself of his charge in Printing them, nor I of my labour in composing them. Farewell."

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One or two specimens of them here cannot but prove acceptable, and will convey their own excuse for the space they occupy.

## GOLD.

A mighty pain to love it is,  
And 'tis a pain that pain to miss,  
But of all pains the greatest pain  
It is to love—but love in vain.  
Virtue now nor Noble Blood,  
Nor Wit by Love is understood;  
Gold alone does passion move.  
Gold monopolizes Love!  
A curse on her, and on the man  
Who this traffick thus began!  
A curse on him who found the ore!  
A curse on him who digg'd the store!  
A curse on him who did refine it!  
A curse on him who first did coin it!  
A curse all curses else above  
On him, who us'd it first in Love!!  
Gold begets in Brethren, hate;  
Gold in Families, debate;  
Gold does Friendships separate,  
Gold does Civil-Wars create;  
These the smallest harms of it!  
Gold, alas, does Love beget,

## THE GRASSHOPPER.

Happy Insect what can be  
In Happiness compar'd to Thee?  
Fed with nourishment divine,

**THE EPICURE.**  
The daisy-morning's youth  
Nature waits upon thee still,  
And thy verdant cup does fill,  
'Tis fill'd wherever thou dost tread  
Nature's self's thy Gaminado.  
Thou dost drink, and dance, and sing;  
Happier than the happiest King!  
All the fields which thou dost see,  
All the Plants belong to thee,  
All that Summer hours produce;  
Fertile made with early juice.  
Man for thee does Sow and Plough;  
Farmer He, and Landlord Thou!  
Thou doest innocently Joy;  
Nor does thy Luxury destroy;  
The Shepherd gladly heareth thee,  
More Harmonious than He.  
Thee, Country hinds with gladness hear,  
Prophet of the ripened year!  
Thee Phoebus loves, and does inspire;  
Phoebus is himself thy Sire.  
To thee of all things upon Earth,  
Life is no longer than thy mirth.  
Happy Insect, happy Thou,  
Dost neither Age nor Winter know.  
But when thou'st drunk, and danc'd, and sung,  
Thy fill, the flow'ry Leaves among,  
(Voluptuous, and wise withall,  
Epicurean Animal?)  
Sated with thy Summer Feast,  
Thou retirest to endless rest.

**THE EPICURE.**  
Fill the Bowl with rosin Wine,  
Around our Temples Roses twine.

And let us cheerfully smile,  
 Like the Wine and Roses smile.  
 Crown'd with Roses we condemn  
 Gyge's wealthy diadem.  
 To Day is our's ; what do we fear ?  
 To Day is our's, we have it here.  
 Let's treat it kindly, that it may  
 Wish, at least, with us to stay.  
 Let's banish Business, banish Sorrow ;  
 To the Gods belongs To-Morrow.

*Baron's (R.) Cyprian Academy. 8vo. 1647.*

A copy sold at Saunders', 1818, for 6l. 16s. 6d.

This Romance was written when the Author was only 17 years of age, and in it he introduces two Dramatic Pieces, entitled "*Deorum Dono*," and "*Gripus and Hegio*." The Author was nephew of *James Howell*, Author of the *Familiar Letters*, who thus speaks of it in his *Letters*, 8vo. p. 432, Lond. 1754.

*To Mr. R. Baron, at Paris.*

Gentle Sir,

I received and presently ran over your *Cyprian Academy* with much greediness and no vulgar delight ; and Sir, I hold myself much honoured for the Dedication you have been pleased to make thereof to me, for it deserved a far higher patronage. Truly I must tell you without any compliment, that I have seldom met with such an ingenious mixture of prose and verse, interwoven with such varieties of fancy and charming strains

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And 'tis a pain that pain to miss,  
But of all pains the greatest pain  
It is to love—but love in vain.

Virtue now nor Noble Blood,  
Nor Wit by Love is understood;  
Gold alone does passion move.  
Gold monopolizes Love!

A curse on her, and on the man  
Who this traffick thus began!

A curse on him who found the ore!

A curse on him who digg'd the store!

A curse on him who did refine it!

A curse on him who first did coin it!

A curse all curses else above

On him, who us'd it first in Love!!

Gold begets in Brethren, hate;

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Gold does Friendships separate,

Gold does Civil-Wars create;

These the smallest harms of it!

Gold, alas, does Love beget,

## THE GRASSHOPPER,

Happy Insect what can be

In Happiness compar'd to Thee?

Fed with nourishment divine,

The dewy-morning's gentle Wine,  
 Nature waits upon thee still,  
 And thy verdant cup does fill,  
 'Tis fill'd wherever thou dost tread  
 Nature's self's thy Ganimede.  
 Thou dost drink, and dance, and sing;  
 Happier than the happiest King!  
 All the fields which thou dost see,  
 All the Plants belong to thee,  
 All that Summer hours produce,  
 Fertile made with early juice.  
 Man for thee does Sow and Plough;  
 Farmer *He*, and Landlord *Thou*!  
 Thou doest innocently Joy;  
 Nor does thy Luxury destroy;  
 The Shepherd gladly heareth thee,  
 More Harmonious than *He*.  
 Thee, Country birds with gladness hear,  
 Prophet of the ripened year!  
 Thee Phoebus loves, and does inspire;  
 Phoebus is himself thy Sire.  
 To thee of all things upon Earth,  
 Life is no longer than thy mirth.  
 Happy Insect, happy Thou,  
 Dost neither Age nor Winter know,  
 But when thou'st drunk, and danc'd, and sung,  
 Thy fill, the flow'ry Leaves among,  
 (Voluptuous, and wise withall,  
 Epicuræan Animal?)  
 Sated with thy Summer Feast,  
 Thou retirest to endless rest.

#### THE EPICURE.

Fill the Bowl with rosin Wine,  
 Around our Temples Roses twine,

And let us chearfully smile,  
 Like the Wine and Roses smile.  
 Crown'd with Roses we contemn  
 Gyge's wealthy diadem.  
 To Day is our's ; what do we fear ?  
 To Day is our's, we have it here.  
 Let's treat it kindly, that it may  
 Wish, at least, with us to stay.  
 Let's banish Business, banish Sorrow ;  
 To the Gods belongs To-Morrow.

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Series respecting the great River were afterwards discom-  
mended by the House of Braganza; and Philip IV. ordered all  
the copies of this curious book to be destroyed, so that for  
many years two only were known to exist; one in the Vatican  
Library, and another in the possession of M. de Gomberville;  
who translated it into French under the title of  
"*Relation de la Riviere des Amazones.*" 2 tom. 12mo.  
Paris. 1682.

*Annalia Dubrensis.* Upon the Yearly Celebration of Mr.  
Robert Dover's Olimpick Games upon Cotswold Hills, &c.  
4to. Lond. 1636.

Steevens, 1l. 2s.; Townley, 3l. 3s. (reprint); Saunders,  
1818, 13l. 2s. 6d.; Bindley, December, 1818, 12l. 12s.; Hon.  
G. Nassau, 1824, (reprint,) 2l. 11s. 6d. Thorpe's Catalogue,  
1824, 8l. 8s.

The Frontispiece to the above Book represents the Games  
and Sports, such as men playing at cudgels, wrestling, leap-  
ing, pitching the bar, throwing the iron hammer, handling  
the pike, leaping over the heads of men kneeling, standing  
upon their hands, &c. Also women dancing, men hunting  
and coursing the hare with hounds, greyhounds, &c. With  
a castle built of boards, on a hillock, with guns therein firing,  
and the Picture of the great Director, Captain Dover, on  
horseback, riding from place to place.

This Book, which hath the running title *Cotswold Games*  
on every page, consists of verses made by several hands, on  
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“ Reader, (I know not yet whether gentle or no,) some I know have been angry (I dare not assume the honour of their anger) at my Poetical Boldness, and blamed in mine, what commends other suits—earliness: others who are either of a weak faith or strong malice have thought me like a pipe, which never sounds but when 'tis blowed in, and read me not as Abraham Cowley, but Authorem Anonymum: To the first I answer, that it is an envious Frost which nips the blossoms because they appear quickly: to the latter, that he is the worst Homicide who strives to marther another's fame: to both, that it is a ridiculous folly to condemn or laugh at the Stars, because the Moon and Sun shine brighter. The small Fire I have is rather blown than extinguished by this Wind. For the itch of Poetrie by being angered increaseth, by rubbing

spreads farther; which appears in that I have ventur'd upon this third edition. What though it be neglected? It is but, I am sure, the first book which hath lighted Tobacco, or been employed by Cooks and Grocers. If in all mens judgments it suffer Shipwrack, it shall something content me, that it hath pleased myself and the Bookseller. In it you shall find one argument (and I hope I shall need no more) to confute unbelievers; which is, that as mine age, and consequently experience (which is yet but little) hath increased, so they have not left my Poesie flagging behind them. I should not be angry to see any one burn my *Pyramus and Thisbe*, nay I would do it myself, but that I hope a pardon may easily be gotten for the errors of *ten years of age*. My *Constantia and Philetus* confesseth me *two years older* when I writ it. The rest were made since upon several occasions, and perhaps do not bely the time of their birth. Such as they are, they were created by me, but their fate lies in your hands; it is only you can effect that neither the Bookseller repent himself of his charge in Printing them, nor I of my labour in composing them. Farewell."

A. COWLEY.

However unfashionable in our days Cowley may have become from the harshness and conceit of some of his compositions, there are still many who think both highly and justly of him as a Poet—he was considered by his co-temporaries as excelled by none, and King Charles II. when told of his death, declared "That Mr. Cowley had not left a better man behind him in England."

I certainly think with Dr. Blair, that Cowley's Anacreontic Odes, are by far the happiest of his efforts: "they are smooth

*Life and Death of Edmund Geninges, (alias Ironmonger.)*4to. *Portrait and Plates.* St. Omers. 1614.

Gulston, 2l.; Townley, 5l.; G. Nassau, 1824, blue morocco, 12l. 5s.

"Edmund Jennings," says Granger, "was admitted into the English College, at Rheims, under Dr. afterwards Cardinal Allen, and when he was 20 years of age, ordained Priest. He was soon afterwards sent into England, where he was apprehended in the act of celebrating Mass. He was executed by hanging and quartering in Gray's Inn Fields, Dec. 10th, 1591."

In the above rare book are several Historical Prints, representing the principal circumstances of his Life and Death. This work was published at a considerable expence by the Papists, in order to perpetuate the remembrance of two "Miracles," which are there said to have happened at his death. The first is, that, after his heart was taken out, he said, "*Sancte Gregori, ora pro me,*" which the Hangman hearing, swore, "God's wounds! see his heart is in my hand; yet Gregory is in his mouth." The other is, that an holy Virgin being desirous of procuring some relick of him, contrived to approach the basket into which his quarters were thrown, and touched his right hand, which she esteemed most holy from its having been employed in acts of consecration and elevating the Host, and immediately his thumb came off without force or discovery, and she carried it home, and preserved it with the greatest care.

and the fifth in 1597, and the three last not till many years after his death, for which reason some have suspected them to be interpolated, though they were deposited in the hands of Archbishop Abbot, from whose copy they were printed about the beginning of the Civil Wars." Beloe, in his *Anecdotes of Literature*, says, "Neither Walton in his *Life of Hooker*, nor Bishop Gauden, nor many others that give an account of Hooker and his Writings, make any mention of the Books or Tracts which gave occasion to his writing *The Ecclesiastical Polity*. Whitgift had written an Answer to the *Admonition to the Parliament*, and thereby engaged in a controversy with Thomas Cartwright, the supposed Author of it. Hooker, in this his excellent Work, undertook the defence of our Ecclesiastical Establishment, against which Cartwright appears to have been the most powerful of all the opponents."\*

Hooker was some time Master of the Temple, and afterwards Rector of Bishopsbourne in Kent. There is a Portrait of him, 12mo. *Hollar sculp.* from Sparrow's *Rationale of the Common Prayer*; and another in folio, *Gail. Faithorne sculp.* frontispiece to his *Ecclesiastical Polity*, and according to Granger the best impressions are to be found in the earliest editions of that work, containing only the five books.

Much surprise has been expressed at the Rev. T. F. Dibdin's omission of this work in his "*Library Companion*:"† its re-

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\* Beloe's *Anecdotes of Literature*, vol. i. p. 22, 23, furnishes a detailed list of these controversial Writings.

† There is an old folio Book, called "*The Student's Library, selected from the Athenian Oracles*," somewhat approximating to Mr. Dibdin's plan: but a mere skeleton, both in bulk and matter, in comparison with the Rev. Gentleman's "*sleeke and ryghte usefull*" volume.

putation precludes all suspicion of any other cause than accident, and I doubt not that in a future edition the zealous Bibliomaniac, will bring this *Ecclesiastical Canon* into full play, and if his great gun fail in silencing such petty cavillers, I think he will be perfectly justified, as a true son of the Church Militant, in knocking his opponent down with the first folio edition of *Hooker's Ecclesiastical Policie*; but let him take care and not injure the Portrait!

*Hall's (Jos.) Mundus alter et idem: sive Terra Australis antehac semper incognita, &c. Authore Mercurio Britannico, 8vo. First edition, with frontispiece by Kip.*

Sold at Brand's sale for 1l. 7s.; at G. Nassau's, 1824, 1l. 13s.

Reprinted, with the Maps, in *Pratt's edition of Hall's Works*, 10 vols. 8vo. Lond. 1808.

*Hall's (Jos.) Discovery of a New World, or a Description of South Indies, hitherto unknown, by an English Mercury. 8vo. No date. Imprinted for E. Blount.*

*Unknown to Ames or Herbert.*

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The preceding Work by Hall, Bishop of Norwich, was the prototype whence Dean Swift borrowed the idea of *Gulliver's Travels*.\* Mr. Campbell, speaking of this satirical fiction,

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says, that under the pretence of describing the *Terra Australia Incognita*, Hall reversed the plan of Sir T. More's *Utopia*, and characterized the vices of existing nations.

*Hall's (J.) Virgedemiarium.*

"The three first Books, called "*Toothless Satires, Poetical, Academical, and Moral,*" were first printed by T. Creed for R. Dexter. 12mo. Lond. 1597.

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This original edition complete is estimated by Dibdin at 15*l*. Longman and Co. in the *Bibl. Ang. Poet.* mark a copy at 25*l*.

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G. Nassau, 1824, 1*l*. 1*s*.

*Ditto.* 8vo. 1602.

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where he taught several Ganzas or Wild Geese to fly with a light machine, and to fetch and carry things for his convenience. He after some time ventured to put himself into the machine, and they carried him with great ease. He happened to be in this Aerial Chariot when these Ganzas, which were birds of passage, took their flight to the Moon, and was directly carried to that Planet. He gives a very ingenious description of what occurred in his Journey, and also of the Wonders he saw when he arrived there."

\* See Warton's *Observations on Spense*, vol. i. p. 187, 8vo.



series respecting the great River were afterwards disavowed by the House of Braganza; and Philip IV. ordered all the copies of this curious book to be destroyed, so that for many years two only were known to exist; one in the Vatican Library, and another in the possession of M. de Gomberville, who translated it into French under the title of  
*"Relation de la Riviere des Amazones."* 2 tom. 12mo. Paris, 1682.

*Annalia Dubrensis. Upon the Yearly Celebration of Mr. Robert Dover's Olimpick Games upon Cotswold Hills, &c.* 4to. Lond. 1636.

Steevens, 1l. 2s.; Townley, 3l. 3s. (reprint); Saunders, 1818, 13l. 2s. 6d.; Bindley, December, 1818, 12l. 12s.; Hon. G. Nassau, 1824, (reprint,) 2l. 11s. 6d. Thorpe's Catalogue, 1824, 8l. 8s.

The Frontispiece to the above Book represents the Games and Sports, such as men playing at cudgels, wrestling, leaping, pitching the bar, throwing the iron hammer, handling the pike, leaping over the heads of men kneeling, standing upon their hands, &c. Also women dancing, men hunting and coursing the hare with hounds, greyhounds, &c. With a castle built of boards, on a hillock, with guns therein firing, and the Picture of the great Director, Captain Dover, on horseback, riding from place to place.

This Book, which hath the running title *Cotswold Games* on every page, consists of verses made by several hands, on the said *Annalia Dubrensis*. These Games were begun and continued, at a certain time in the year, for 40 years, by one

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*Reprinted at Oxford. 12mo. 1753.*

*G. Nassau, 1824, 12s.*

Gray, the Poet, in a letter to his friend Dr. Wharton, of Durham, alluding to this edition, says, "Bishop Hall's Satires, called *Virgidemiarum*, are lately republished. They are full of spirit and poetry, as much of the first as Dr. Donne, and far more of the latter; they were written when he was about 23 years old."

These Satires, with Notes by Singer, in addition to Warton's observations, have been republished in 8vo. 1824. They may also be found in the 10th volume of *Hall's Works*, 8vo. 1808, with Warton's Notes, as well as Mr. Ellis's and Mr. Pratt's Illustrations.

Of our Satirical Poetry, taking satire in its moral and dignified sense, Hall, according to Campbell, claims and may be allowed to be the founder: thus in the Prologue to his Satires he says—

I first adventure with fool hardy might,  
To thread the steps of perilous despight:  
I first adventure, follow me who list,  
And be the second English Satyrist.

Hall's Prologue to Book 3, implies his knowledge of former Satirists.

"Some say my Satyrs over-loosely flow,  
Nor hide their gall inough from open show:  
Not riddle like, obscuring their intent;  
But, packe-staffe plaine, uttering what thing they meant,  
Contrairie to the Roman Ancients,  
Whose words were short, and darksome was their sence.  
Who reads one line of their harsh poesies,  
Thrise must he tak his wind, and breath him thrise.  
*My muse would follow them that have fore-gone,*

of amorous passions, which have made all the Ladies of the land in love with you. If you begin already to court the Muses so handsomely, and have got such footing on *Parnassus*, you may in time be Lord of the whole Hill; and those nice Girls, because Apollo is now grown unwieldly and old, and may make choice of you to officiate in his room and preside over them.

There is usually a Portrait prefixed to the *Cyprian Academy* of the Author, aged 19, without his name, but this, from the date, must have been intended for the Work I shall next mention: viz.

*Pocula Castalia, &c. Poems.* 8vo. 1650. By R. Baron.

Which sold at Woodhouse's sale for 2l. 8s.

According to the Author of *Censura Literaria*, vol. i. p. 166, R. Baron, the Author of these Poems, was born 1630, educated at Cambridge, and afterwards at Gray's Inn. Mr. Ellis, who has given a specimen of his writings, says, "Whatever is Poetical in him appears to be pilfered from other Writers."

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*Aouña (Christoval de) Nuevo descubrimiento del Gran Rio de las Amazonas.* Small 4to. En Madrid en la imprenta del Reyno. 1641.

This very rare book contains only 46 leaves of text, preceded by six leaves of preliminary matter, including the title.

Camus de Linare 248 francs; Saint Ceran 181 francs; Gaignat 170 francs; Paris sale, 1791, 10l. 10s.; Heathcote, 8l. 18s. 6d.; Stanley, 16l.

The Author, a Spanish Jesuit, was sent on a mission to the American Indians: but the projects expected from its disco-

series respecting the great River were afterwards discom-  
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 many years two only were known to exist; one in the Vatican  
 Library, and another in the possession of M. de Gomberville,  
 who translated it into French under the title of  
*"Relation de la Riviere des Amazones."* 2 tom. 12mo.  
 Paris. 1682.

*Annalia Dubrensis. Upon the Yearly Celebration of Mr.  
 Robert Dover's Olimpick Games upon Cotswold Hills, &c.*  
 4to. Lond. 1636.

Steevens, 17. 2s.; Townley, 3l. 3s. (reprint); Saunders,  
 1818, 13l. 2s. 6d.; Bindley, December, 1818, 12l. 12s.; Hon.  
 G. Nassau, 1824, (reprint,) 2l. 11s. 6d. Thorpe's Catalogue,  
 1824, 8l. 8s.

The Frontispiece to the above Book represents the Games  
 and Sports, such as men playing at cudgels, wrestling, leap-  
 ing, pitching the bar, throwing the iron hammer, handling  
 the pike, leaping over the heads of men kneeling, standing  
 upon their hands, &c. Also women dancing, men hunting  
 and coursing the hare with hounds, greyhounds, &c. With  
 a castle built of boards, on a hillock, with guns therein firing,  
 and the Picture of the great Director, Captain Dover, on  
 horseback, riding from place to place.

This Book, which hath the running title *Cotswold Games*  
 on every page, consists of verses made by several hands, on  
 the said *Annalia Dubrensis*. These Games were begun and  
 continued, at a certain time in the year, for 40 years, by one

for which achievement he bore on his coat of arms three Turks Heads. He afterwards went to America, where he was taken prisoner by the savage Indians, from whom he found means to escape. He often hazarded his life in naval engagements with Pirates, Spanish Men of War, and in other adventures; and had a considerable hand in reducing New England to the obedience of Great Britain, and in reclaiming the inhabitants from barbarism." All which exploits are detailed in the History of Virginia by himself.

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G. Nassau, Esq. 1824, 3l. 10s.

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"Reader, (I know not yet whether gentle or no,) some I know have been angry (I dare not assume the honour of their anger) at my Poetical Boldness, and blamed in mine, what commends other suits—earliness: others who are either of a weak faith or strong malice have thought me like a pipe, which never sounds but when 'tis blowed in, and read me not as Abraham Cowley, but Authorem Anonymum: To the first I answer, that it is an envious Frost which nips the blossoms because they appear quickly: to the latter, that he is the worst Homicide who strives to marther another's fame: to both, that it is a ridiculous folly to condemn or laugh at the Stars, because the Moon and Sun shine brighter. The small Fire I have is rather blown than extinguished by this Wind. Her the itch of Poetrie by being angered increaseth, by rubbing

spreads further; which appears in that I have ventured upon this third edition. What though it be neglected? It is not, I am sure, the first book which hath lighted Tobacco, nor been employed by Cooks and Grocers. If in all mens judgments it suffer Shipwrack, it shall something content me, that it hath pleased myself and the Bookseller. In it you shall find one argument (and I hope I shall need no more) to confute unbelievers; which is, that as mine age, and consequently experience (which is yet but little) hath increased, so they have not left my Poesie flagging behind them. I should not be angry to see any one burn my *Pyramus and Thisbe*, nay I would do it myself, but that I hope a pardon may easily be gotten for the errors of *ten years of age*. My *Constantia and Philetus* confesseth me *two years older* when I writ it. The rest were made since upon several occasions, and perhaps do not bely the time of their birth. Such as they are, they were created by me, but their fate lies in your hands; it is only you can effect that neither the Bookseller repent himself of his charge in Printing them, nor I of my labour in composing them. Farewell."

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G. Nassau, 1824, 12s.

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I first adventure, follow me who list,  
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Nor hide their gall inough from open show:  
Not riddle like, obscuring their intent;  
But, packe-staffe plaine, uttering what thing they meant,  
Contrairie to the Roman Ancients,  
Whose words were short, and darksome was their sence.  
Who reads one line of their harsh poesies,  
Thrise must he tak his wind, and breath him thrise.  
*My muse would follow them that have fore-gone,*

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 (When quiet Saturn swaid the mace of Leád;  
 And Pride was yet unborne, and yet nabred.)  
 Time was, that, whiles the Autumne fall did last,  
 Our hungry Sires gap't for the falling Mast

Of the Dodonian oke.

Could no unhusked skorne leave the tree,  
 But there was challenge made whose it might bee.  
 And, if some nice and liknorous appetite  
 Desir'd more daintie dish of rare delite,  
 They scal'd the stored Crab with clasped knee,  
 'Till they had sated their delicious eie:  
 Or search'd the hopefull thicks of hedgy-rows,  
 For brierie berries, or hawes, or sourer sloes:  
 Or, when they meant to fare fin'st of all,  
 They lick't oake-leaves besprint with hony fall.  
 As for the thrise three-angled Beechnut shell,  
 Or Chesnut's armed huske and hid kernell,  
 No Squire durst touch, the Law would not afford,  
 Kept for the Court, and for the Kings owne bord.

And let us cheerfully smile,  
 Like the Wine and Roses smile.  
 Crown'd with Roses we contemn  
 Gyge's wealthy diadem.  
 To Day is our's ; what do we fear ?  
 To Day is our's, we have it here.  
 Let's treat it kindly, that it may  
 Wish, at least, with us to stay.  
 Let's banish Business, banish Sorrow ;  
 To the Gods belongs To-Morrow.

*Baron's (R.) Cyprian Academy.* 8vo. 1647.

A copy sold at Saunders', 1818, for 6*l.* 16*s.* 6*d.*

This Romance was written when the Author was only 17 years of age, and in it he introduces two Dramatic Pieces, entitled "*Deorum Dono*," and "*Gripus and Hegio*." The Author was nephew of *James Howell*, Author of the *Familiar Letters*, who thus speaks of it in his *Letters*, 8vo. p. 432, Lond. 1754.

*To Mr. R. Baron, at Paris.*

Gentle Sir,

I received and presently ran over your *Cyprian Academy* with much greediness and no vulgar delight ; and Sir, I hold myself much honoured for the Dedication you have been pleased to make thereof to me, for it deserved a far higher patronage. Truly I must tell you without any compliment, that I have seldom met with such an ingenious mixture of prose and verse, interwoven with such varieties of fancy and charming strains

for which achievement he bore on his coat of arms three Turks Heads. He afterwards went to America, where he was taken prisoner by the savage Indians, from whom he found means to escape. He often hazarded his life in naval engagements with Pirates, Spanish Men of War, and in other adventures; and had a considerable hand in reducing New England to the obedience of Great Britain, and in reclaiming the inhabitants from barbarism." All which exploits are detailed in the History of Virginia by himself.

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Of the Dodonian oke.

Could no unhusked skorne leave the tree,  
 But there was challenge made whose it might bee.  
 And, if some nice and liknerous appetite  
 Desir'd more daintie dish of rare delite,  
 They scal'd the stored Crab with-clasped knee,  
 'Till they had sated their delicious eie:  
 Or search'd the hopefull thicks of hedgy-rows,  
 For brierie berries, or hawes, or sourer sloes:  
 Or, when they meant to fare fin'st of all,  
 They lick't oake-leaves besprint with hony fall.  
 As for the thrise three-angled Beechnut shell,  
 Or Chesnut's armed huske and hid kernell,  
 No Squire durst touch, the Law would not afford,  
 Kept for the Court, and for the Kings owne bord.

Their Royall Plate was clay, or wood, or stone;  
The Vulgar, save his hand, else had he none.  
Their only seller was the neighbour brooke:  
None did for better care, for better looke.  
Was then no paying of the Brewer's scape,  
Nor greedie Vintner mixt the strained grape.

The King's Pavilion was the grassy green,  
Under safe shelter of the shadie treen.  
Under each banke men layd their lims along,  
Not wishing any ease, not fearing wrong:  
Clad with their owne, as they were made of old,  
Not fearing shame, not feeling any cold.

But when, by Ceres huswifry and paine  
Men learn'd to bury the reviving graine;  
And father Janus taught the new found Vine  
Rise on the Elme, with many a Friendly Twine;  
And base desire bade men to delven low,  
For needlesse mettals; then 'gan mischief grow.  
Then farewell, fayrest age, the worlds best dayes;  
Thriving in ill, as it in age decays.—

Then crept in Pride, and Peevish Covetise;  
And Men grew greedy, discordous, and nice.  
Now Man, that earst haile-fellow was with Beast,  
Woxe on to weene himsele a God at least.  
No aery foule can take so high a flight,  
Tho' she her daring wings in clouds have dight;  
Nor Fish can dive so deep in yeelding sea,  
Tho' Thetis' self should swear her safetie;  
Nor fearefull Beast can dig his cave so lowe,  
As could he further than Earth's centre go;  
As that the ayre, the earth, or ocean,  
Should shield them from the gorge of greedy Man.  
Hath utmost Inde ought better, than his owne?  
Then utmost Inde is neare, and rife to gone.  
O Nature! was the World ordain'd for nought

But fill Man's maw, and feed Man's idle thought?  
 Thy Grandsire's words savour'd of thriftie leekes,  
 Or manly garlick; but thy furnace reekes  
 Hote steams of wine; and can aloofe descrie  
 The drunken draughts of sweete autumnitie.  
 They naked went; or clad in ruder hide,  
 Or home-spun russet, void of forraine pride:  
 But thou canst make in-garish gauderie,  
 To smite a foole's far-fetched liverie.  
 A French head join'd to necke Italian:  
 Thy thighs from Germanie, and breast fro' Spain:  
 An Englishman is none, a fool in all:  
 Many in one, and one in severall.  
 Then Men were Men; but now the greater part  
 Beasts are in life, and Women are in heart.  
 Good nature 'selfe, that homely Emperour,  
 In proudest pompe was not so clad of yore,  
 As is the under Groome of the Ostlerie,  
 Husbanding it in work day yeomanrie.  
 Lo! the long date of those expired dayes,  
 Which the inspired Merlin's word fore-says;  
 When dunghill peasants shall be dight as Kings  
 Then one confusion another brings:  
 Then fare well, fairest age, the Worlds best dayes  
 Thriving in all, as it in age decayes.

In Phillips's *Theatrum Poetarum*, 8vo. Canterbury, 1800, p. 326, &c. may be found a concise and satisfactory account of Bishop Hall. "He is universally allowed," says Phillips, "to have been a man of great wit and learning, and of as great meekness, modesty, and piety." His works, published at various periods in folio, quarto, and octavo, "are filled," says Bayle, "with fine thoughts, excellent morality, and a great deal of piety."

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*Life and Death of Edmund Geninges, (alias Ironmonger.)*

4to. *Portrait and Plates.* St. Omers. 1614.

Gulston, 2l.; Townley, 5l.; G. Nassau, 1824, blue morocco, 12l. 5s.

"Edmund Jennings," says Granger, "was admitted into the English College, at Rheims, under Dr. afterwards Cardinal Allen, and when he was 20 years of age, ordained Priest. He was soon afterwards sent into England, where he was apprehended in the act of celebrating Mass. He was executed by hanging and quartering in Gray's Inn Fields, Dec. 10th, 1591."

In the above rare book are several Historical Prints, representing the principal circumstances of his Life and Death. This work was published at a considerable expence by the Papists, in order to perpetuate the remembrance of two "Miracles," which are there said to have happened at his death. The first is, that, after his heart was taken out, he said, "*Sancte Gregori, ora pro me,*" which the Hangman hearing, swore, "God's wounds! see his heart is in my hand; yet Gregory is in his mouth." The other is, that an holy Virgin being desirous of procuring some relick of him, contrived to approach the basket into which his quarters were thrown, and touched his right hand, which she esteemed most holy from its having been employed in acts of consecration and elevating the Host, and immediately his thumb came off without force or discovery, and she carried it home, and preserved it with the greatest care.

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*Hannay's (Patrick).—The Nightingale, Sheretine, and Mari-  
ane—A Happy Husband—Effigies on the Death of Queen  
Anne—Songs and Sonnets. 8vo. For Mat. Butler. 1622.  
With Portrait of the Author on the engraved Title.*

"Of this Sonneteer," says Granger, vol. ii. p. 17, "I find no mention made by any of our Biographical Authors."

Beloe, in his *Anecdotes*, calls the above "a book by no means of common occurrence;" and from its estimation among Collectors, if we may judge from the price it has obtained in three recent sales, he appears to have been pretty correct in his appreciation of its rarity.

At Mr. Bindley's sale it produced 35*l.* 14*s.*; at Mr. Perry's, 1822, 38*l.* 6*s.* described as containing the Portraits of Hannay and of his Patroness, Anne of Denmark. Sir M. Sykes's copy, which had been Mr. Bindley's, sold, in 1824, for 42*l.* 10*s.* 6*d.*

The following extracts may be found in Beloe's *Anecdotes of Literature*, vol. vi. and which I hope I shall be excused for abstracting, considering the value of the Book cited, and the difficulty of obtaining even a glance at such Bibliomaniacal Desiderata.

Experienced Nature in this latter age,  
Willing her master-piece should then be wrought,  
Such my faire Celia set on Earth's large stage,  
As all the Gods in emulation brought,  
For they did thinke if Nature only might  
Brag of her worth, she should insult o're them;  
Wherefore they 'greed to have an equal right,  
That they of her perfection part might claime:  
Pallas gave wisdom, Juno statelinessse,  
And the milde morning gave her modestie;

The Græce's carriage, Venus loveliness,

And chaste Diana choicest chastitie.

Thus heaven and earth their powers did combine

To make her perfect, kind love made her mine.

#### TO CÆLIA.

Once early as the ruddy bashfull morn

Did leave wan Phœbus purple streaming bed,

And did with scarlet streames east Heaven adorne,

I to my fairest Cælia's chamber sped:

She, goddess-like, stood combing of her haire,

Which like a sable vail did cloath her round,

Her face was white, her hand more faire,

She straight and tall, her tresses traile to ground,

Amazed I stood, thinking my deere had beene

Tyr'd goddess, every sense to sight was gone,

With bashfull blush my blisse fled I once scene,

Left me transformed as it were in stone,

Yet did I wish so ever to have remained,

That she but stay'd, and I my sight retained.

*Drayton's (Michael) Poly-Olbion, with the second part, folio  
Frontispiece and Portrait of Prince Henry by Hole, and all  
the other Plates. 1613—1622.*

Col. Stanley's sale, 1813, 9*l.* 19*s.* 6*d.*; G. Nassau, Esq. 1824,  
5*l.*

"In 1613," says 'Phillips's Theatrum Poetarum, 8vo. 1800,'  
"Drayton published the first part of his *Poly-olbion*, by which  
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tion to the contrary—he went to the wars in Flanders, where he got a command, was wounded, and taken prisoner; and escaped twice by means of ladies of consideration, with whom it appears he ingratiated himself. So that returning home he sought again after a wife, and whether he took one in truth I cannot tell, nor how his life was spent after 1580.”

Churchyard died poor, and is buried near Skelton in Saint Margaret's Church, Westminster. From the Parish Register it appears his burial was on the 4th of April, 1604.

In Dibdin's Library Companion, the productions of Churchyard's muse, in print, are said to consist of xvii pieces; and he there (p. 888) questions if ANY one possesses a perfect set of them?

*Dee's (Dr. Jo.) General and Rare Memorials Pertayning to the perfect Arte of Navigation. Annexed to the Paradoxical Cumpas, in Playne. Now first published: 24 yeres after the first Invention thereof. Folio. 1577.*

This Book, of which 100 copies only were printed, was considered by Mr. Isaac Reed as one of the scarcest in the English language. His copy sold for 3*l.* 13*s.* 6*d.*

Beloe, in his Anecdotes of Literature, vol. ii. p. 263 to 293, has extracted the whole of Dee's Advertisement and Introduction from a copy in the British Museum, on account of the rarity of the book and the whimsicality of the thing itself.

See a list of Dr. Dee's Works in Chalmers's Biographical Dictionary, vol. xi. p. 387 and 388.

John Dee (says Granger) was a man of extensive learning,

particularly in the mathematics; in which he had few equals; but he was vain, credulous, and enthusiastic. He was deep in astrology, and strongly tinged with the superstition of the Rationals, whose dreams he listened to with eagerness, and boasted as great a dreamer himself as any of that fraternity. He appears to have been by turns a dupe and a cheat, but acquired prodigious reputation. He travelled over great part of Europe, and seems to have been highly esteemed by many persons of rank and eminence. He pretended that a *black stone or speculum*, which he made great use of, was brought him by Angels, and that he was particularly intimate with Raphael and Gabriel.

*Bassentinus's Free Will a Tragedy.*

"*A certayne Tragedie wrytten fyrste in Italian by F. N. B. (Franciscus Niger Bassentinus) entituled FREE-WILL; and translated into English by Henry Cheeke, wherein is set forth, in manner of a Tragedie, the deuylish deuise of the Popish Religion, &c.*" 4to. Black letter. No date (supposed about 1589).

This is one of the very old Moral Plays. A copy at the Roxburghe sale brought the sum of 5*l.* 15*s.* 6*d.*

\* This black stone into which Dee used to call his spirits was successively in the Collections of the Earls of Peterboro', Lady Eliz. Germaine, the Duke of Argyle, and Mr. Walpole. Upon examination it turns out to be nothing but a polished piece of canal coal. This is what Butler means when he says,

"Kelly (*Dee's Coadjutor*) did all his feats upon  
The Devil's Looking Glass, a stone,"

Hudibras, part ii. canto iii. v. 631. 2

According to Reed and Jones's *Biographia Dramatica*, the original Italian, entitled *Tragedia del Libero Arbitrio*, 4to. 1546, as also a Latin Version by the Author himself, 8vo. printed at Geneva, may be both found in the Public Library at Cambridge. See, in addition, what Warton, in his *History of English Poetry*, vol. iii. p. 185 to 192, 8vo. Lond. 1824, says on the subject of Moralities.

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*Spenser's (Edmond) Faerie Queene. First edition. 4to. 1590-5.*  
 Ireland, 1801, 3l. 13s.; Townley, 12l.; Sotheby, 1821, 2l. 2s.;  
 G. Nassau, 1824, 5l. 5s.; Thorpe, 1824, 3l. 13s. 6d.; Ditto,  
 4l. 14s. 6d. in russia.

The Poet supposes that the FAERIE QUEENE, according to an annual custom, held a magnificent feast, which continued twelve days; on each of which respectively, twelve several complaints are presented before her. Accordingly, in order to redress the injuries which were the occasion of these several complaints, she dispatches, with proper commissions, twelve different Knights, each of which, in the particular adventure allotted to him, proves an example of some particular virtue, as of Holiness, Temperance, Justice, Chastity; and has one complete book assigned to him, of which he is the Hero. But besides these twelve Knights, severally exemplifying twelve moral virtues, the Poet has constituted one principal Knight or general Hero, viz. PRINCE ARTHUR. This personage represents Magnificence; a virtue which is supposed to be the perfection of all the rest. He moreover assists in every Book, and the end of his actions is to discover and win Gloriana,\* or

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\* The Poet intended *Gloriana* in praise of our Queen Elizabeth.

Glory. In a word, in this character the Poet professes to portray "The image of a brave Knight perfected in the twelve private moral virtues."

To the foregoing, which is a sketch of the Poem by Phillips, Milton's nephew, I shall here add Pope's opinion of the "*Faerie Queene*," given in 1743-4, only a year before his death, and printed in Spence's Anecdotes.

"After reading a Canto of Spenser two or three days ago to an old lady between 70 and 80 years of age, she said, "*that I had been showing her a Gallery of Pictures.*" I don't know how it is, but she said very right. There is something in Spenser that pleases one as strongly in one's old age as it did in one's youth. I read the *Faerie Queene*, when I was about twelve, with infinite delight; and I think it gave me as much when I read it over about a year or two ago."

The following are among the most esteemed editions of Spenser's Works. 6 vols. 12mo. by Hughes. Lond. 1715.

Ditto, 3 vols. 4to. Lond. Brindley, 1751.

Ditto, by the Rev. H. J. Todd, 8 vols. 8vo. 1805.

Ditto, by Dr. Aikin, 6 vols. 8vo. 1806.

It might be thought remiss in me to omit, in a Bibliomaniac's Library, the mention of

Spenser's (Edmond) *Complaints, containing sundrie small Poemes of the World's Varietie.* 4to. 1591.

This includes the 1st editions of the *Ruines of Time*, *Tears of the Muses*, *Mother Hubbard's Tale*, &c.

At the Alchorne sale, May, 1813, a copy sold to Mr. Boland for 8l. 8s.

At the Roxburghe sale "*Spenser's Shepheard's Kalender*," 4to. 1586, sold for 21*l*.

Ditto, 4to. 1597, G. Nassau, Esq. 1824, 4*l*. 19*s*.

Ditto, 4to. 1579, first edition.

*Bry (Theodorus, Johannes-Theodorus, Israel de) et Mattheus Merian Collectiones Peregrinationum in Indiam Orientalem et Indiam Occidentalem, xxv partibus comprehensæ. Francofurti ad Mænum, 1590—1634. 25 parts in folio.*

The above is the general title, under which the 25 parts of this important and rare work is known, and which, when complete, is of considerable value, as the copies I shall presently instance will testify. To give an exact and detailed description of the different parts and their variations, would, as Brunet says, occupy about 40 pages. I shall therefore only notice, at the foot of the page, where the details may be found,\* and immediately proceed to a few more general remarks on the subject.

The denomination of "Grands et petits Voyages" has been occasioned by the thirteen separate parts which concern the West Indies being printed on a rather larger size than the twelve which relate to the East Indies.

The copy in the Paris sale, 1791, was knocked down at 210*l*. and bought in at that price.

\* De Bure Bibliographia Instructive.

Camus Memoires sur la Collection de grands et petits Voyages, &c. 4to. Paris. 1802.

Bibliotheca Parisiana. No. 486. 1791.

Brunet Manuel du Libraire, tom. i. p. 291. Paris. 1821.



At the sale of the Merly collection, 1813, a copy, wanting 11 leaves, and some plates, sold for 126*l.*, and was purchased by Messrs. Arch, who were fortunate enough to complete what was wanting, and make some additions, and in its improved state they sold it to the Hon. T. Grenville for 240*l.* who has since rendered it, according to the Rev. T. F. Dibdin's account, the most complete copy in the world.

Colonel Stanley's copy, which was sold in 1813, contained duplicates of parts x. and xi. and a considerable number of duplicate plates; it was bound in 7 vols. folio, blue morocco, and sold for 546*l.*, and I believe now is in the Duke of Devonshire's collection.

Mr. Beckford's copy sold at Fonthill, in 1823, for 200 guineas. I do not know whether Mr. Dibdin is correct in saying it was M. Paris's copy, and *supposed* to be perfect.

In the library of the Right Hon. T. Grenville is a complete set of these Voyages, very copiously described in Dibdin's *Library Companion*, p. 373, &c. containing also the English part of Virginia,\* dedicated to Sir Walter Raleigh by De Bry; it is prior to the Latin part, of the same date, Francof. 1590.—This edition of this part is unnoticed by M. Camus. The following is its title:

*A briefe and true report of the new found Land of Virginia, discovered by Sir Richard Greinvile, Knt. in 1585, translated into English by Thomas Hariot, at the charges of Sir Walter Raleigh, and som Pictures of the Pictes, which in the olde Tyme dyd habite one part of the Great Brettaine, found in a old English Chronicle, plates by De Bry. Folio. Francof. 1590.*

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says, that under the pretence of describing the *Terra Australis Incognita*, Hall reversed the plan of Sir T. More's *Utopia* and characterized the vices of existing nations.

*Hall's (J.) Virgедemiarium.*

The three first Books, called "*Toothless Satires, Poetical, Academical, and Moral*," were first printed by T. Creed, R. Dexter. 12mo. Lond. 1597.

The three last Books appeared under the Title of *Virgедemiarium, The three last Bookes of Byting Satyres*. 12mo. Lond. Printed by R. Bradocke for R. Dexter, &c. 1598. begins with Satires of Book 4.

This original edition complete is estimated by Dibdin at 1/10 Longman and Co. in the *Bibl. Ang. Poet.* mark a copy at 1/2

The next edition (of the whole) is entitled *Virgедemiarium the three last (in reality all six) Bookes of the Byting Satyres corrected and amended with some additions by J. H.* 12mo. Lond. for R. Dexter, &c. 1599.\*

G. Nassau, 1824, 1l. 1s.

*Ditto.* 8vo. 1602.

Brand, 2l. 12s. 6d.; Stevens, 3l. 3s.

where he taught several Ganzas or Wild Geese to fly with a light chine, and to fetch and carry things for his convenience. He after some time ventured to put himself into the machine, and they carried him with great ease. He happened to be in this Aerial Chariot when these Ganzas which were birds of passage, took their flight to the Moon, and was directly carried to that Planet. He gives a very ingenious description of what occurred in his Journey, and also of the Wonders he saw when he arrived there."

\* See Warton's *Observations on Spense*, vol. i. p. 187, 8vo.

*Reprinted at Oxford. 12mo. 1753.*

G. Nassau, 1824, 12s.

Gray, the Poet, in a letter to his friend Dr. Wharton, of Durham, alluding to this edition, says, "Bishop Hall's Satires, called *Virgidemiarum*, are lately republished. They are full of spirit and poetry, as much of the first as Dr. Donne, and far more of the latter; they were written when he was about 23 years old."

These Satires, with Notes by Singer, in addition to Warton's observations, have been republished in 8vo. 1824. They may also be found in the 10th volume of *Hall's Works*, 8vo. 1808, with Warton's Notes, as well as Mr. Ellis's and Mr. Pratt's Illustrations.

Of our Satirical Poetry, taking satire in its moral and dignified sense, Hall, according to Campbell, claims and may be allowed to be the founder: thus in the Prologue to his Satires he says—

I first adventure with fool hardy might,  
To thread the steps of perilous despight:  
I first adventure, follow me who list,  
And be the second English Satyrist.

Hall's Prologue to Book 3, implies his knowledge of former Satirists.

"Some say my Satyrs over-loosely flow,  
Nor hide their gall inough from open show:  
Not riddle like, obscuring their intent;  
But, packe-staffe plaine, uttering what thing they meant,  
Contrairie to the Roman Ancients,  
Whose words were short, and darksome was their sence.  
Who reads one line of their harsh poesies,  
Thrise must he tak his wind, and breath him thrise.  
*My muse would follow them that have fore-gone,*

*But cannot with an English Person:*  
 For looke how farre the Ancient Comedie  
 Past former Satyre in her Libertie;  
 So farre must mind yeelde unto them of able,  
 'Tis better be too bad, than be too bold.

Prologue to Book 2

The first satire of the third Book affords a fair specimen of the Author, and, in the opinion of Mr. Ellis, strikingly resembles the VIth Satire of Juvenal; it exhibits a lively contrast between the olden time and the effeminacy of the Satirists own cotemporaries.

BOOK III.—SATIRE I

Time was, and that was term'd the Time of Gold,  
 Whose world and time were yong, that now are old;  
 (When quiet Saturn swaid the mace of Leád;  
 And Pride was yet unborne, and yet unbred.)  
 Time was, that, whiles the Autumne fall did last,  
 Our hungry Sires gap't for the falling Mast

Of the Dodonian oke.

Could no unhusked skorne leave the tree.  
 But there was challenge made whose it might bee.  
 And, if some nice and liknorous appetite  
 Desir'd more daintie dish of rare delite,  
 They scal'd the stored Crab with clasped knee,  
 'Till they had sated their delicious eie:  
 Or search'd the hopefull thicks of hedgy-rows,  
 For brierie berries, or hawes, or sourer sloes:  
 Or, when they meant to fare fin'st of all,  
 They lick't oake-leaves besprint with hony fall.  
 As for the thrise three-angled Beechnut shell,  
 Or Chesnut's armed huske and hid kernell,  
 No Squire durst touch, the Law would not afford,  
 Kept for the Court, and for the Kings owne bord.



Their Royall Plate was clay, or wood, or stone;

The Vulgar, save his hand, else had he none.

Their only seller was the neighbour brooke:

None did for better care, for better looke.

Was then no paying of the Brewer's scape,

Nor greedie Vintner mixt the strained grape.

The King's Pavilion was the grassy green,

Under safe shelter of the shadie tree.

Under each banke men layd their lims along,

Not wishing any ease, not fearing wrong:

Clad with their owne, as they were made of old,

Not fearing shame, not feeling any cold.

But when, by Ceres huswifry and paine

Men learn'd to bury the reviving graine;

And father Janus taught the new found Vine

Rise on the Elme, with many a Friendly Twine;

And base desire bade men to delven low,

For needlesse mettals; then 'gan mischief grow.

Then farewell, fayrest age, the worlds best dayes;

Thriving in ill, as it in age decaies.—

Then crept in Pride, and Peevish Covetise;

And Men grow gredy, discordous, and nice.

Now Man, that earst haile-fellow was with Beast,

Woxe on to weene himselfe a God at least.

No aery foule can take so high a flight,

Tho' she her daring wings in clouds have dight;

Nor Fish can dive so deep in yeelding sea,

Tho' Thetis' self should swear her safetie;

Nor fearefull Beast can dig his cave so lowe,

As could he further than Earth's centre go;

As that the ayre, the earth, or ocean,

Should shield them from the gorge of greedy Man.

Hath utmost Inde ought better, than his owne?

Then utmost Inde is neare, and rife to gone.

O Nature! was the World ordain'd for nought

But fill Man's maw, and feed Man's idle thought ?  
 Thy Grandsire's words savour'd of thriftie leekes,  
 Or manly garlick; but thy furnace reekes  
 Hote steams of wine; and can aloofe descrie  
 The drunken draughts of sweete autumnitie.  
 They naked went; or clad in ruder hide,  
 Or home-spun russet, void of forraine pride:  
 But thou canst make in-garish gauderie,  
 To smite a foole's far-fetched liverie.  
 A French head join'd to necke Italian:  
 Thy thighs from Germanie, and breast fro' Spain:  
 An Englishman is none, a fool in all:  
 Many in one, and one in severall.  
 Then Men were Men; but now the greater part  
 Beasts are in life, and Women are in heart.  
 Good nature 'selfe, that homely Emperour,  
 In proudest pompe was not so clad of yore,  
 As is the under Groome of the Ostlerie,  
 Husbanding it in work day yeomanrie.  
 Lo! the long date of those expired dayes,  
 Which the inspired Merlin's word fore-says;  
 When dunghill peasants shall be dight as Kings  
 Then one confusion another brings:  
 Then fare well, fairest age, the Worlds best dayes  
 Thriving in all, as it in age decayes.

In Phillips's *Theatrum Poetarum*, 8vo. Canterbury, 1800, p. 326, &c. may be found a concise and satisfactory account of Bishop Hall. "He is universally allowed," says Phillips, "to have been a man of great wit and learning, and of as great meekness, modesty, and piety." His works, published at various periods in folio, quarto, and octavo, "are filled," says Bayle, "with fine thoughts, excellent morality, and a great deal of piety."

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***Life and Death of Edmund Geninges, (alias Ironmonger.)******4to. Portrait and Plates. St. Omers. 1614.***

Gulston, 2l.; Townley, 5l.; G. Nassau, 1824, blue morocco, 12l. 5s.

"Edmund Jennings," says Granger, "was admitted into the English College, at Rheims, under Dr. afterwards Cardinal Allen, and when he was 20 years of age, ordained Priest. He was soon afterwards sent into England, where he was apprehended in the act of celebrating Mass. He was executed by hanging and quartering in Gray's Inn Fields, Dec. 10th, 1591."

In the above rare book are several Historical Prints, representing the principal circumstances of his Life and Death. This work was published at a considerable expence by the Papists, in order to perpetuate the remembrance of two "Miracles," which are there said to have happened at his death. The first is, that, after his heart was taken out, he said, "*Sancte Gregori, ora pro me,*" which the Hangman hearing, swore, "God's wounds! see his heart is in my hand; yet Gregory is in his mouth." The other is, that an holy Virgin being desirous of procuring some relick of him, contrived to approach the basket into which his quarters were thrown, and touched his right hand, which she esteemed most holy from its having been employed in acts of consecration and elevating the Host, and immediately his thumb came off without force or discovery, and she carried it home, and preserved it with the greatest care.

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*Hannay's (Patrick).—The Nightingale, Shoreline, and Mariana—A Happy Husband—Effigies on the Death of Queen Anne—Songs and Sonnets. 8vo. For Mat. Butler. 1622. With Portrait of the Author on the engraved Title.*

"Of this Sonneteer," says Granger, vol. ii. p. 17, "I find no mention made by any of our Biographical Authors."

Beloe, in his *Anecdotes*, calls the above "a book by no means of common occurrence;" and from its estimation among Collectors, if we may judge from the price it has obtained in three recent sales, he appears to have been pretty correct in his appreciation of its rarity.

At Mr. Bindley's sale it produced 35*l.* 14*s.*; at Mr. Perry's, 1822, 38*l.* 6*s.* described as containing the Portraits of Hannay and of his Patroness, Anne of Denmark. Sir M. Sykes's copy, which had been Mr. Bindley's, sold, in 1824, for 42*l.* 10*s.* 6*d.*

The following extracts may be found in Beloe's *Anecdotes of Literature*, vol. vi. and which I hope I shall be excused for abstracting, considering the value of the Book cited, and the difficulty of obtaining even a glance at such Bibliomaniacal Desiderata.

Experienced Nature in this latter age,  
Willing her master-piece should then be wrought,  
Such my faire Celia set on Earth's large stage,  
As all the Gods in emulation brought,  
For they did thinke if Nature only might  
Brag of her worth, she should insult o're them;  
Wherefore they 'greed to have an equal right,  
That they of her perfection part might claime:  
Pallas gave wisdom, Juno stateliness,  
And the milde morning gave her modestie;

The Grace's carriage, Venus loveliness,  
 And chaste Diana choicest chastity.  
 Thus heaven and earth their powers did combine  
 To make her perfect, kind love made her mine.

## TO CÆLIA.

Once early on the ruddy bashfull morn  
 Did leave wan Phœbus purple streaming bed,  
 And did with scarlet streames east Heaven adorne,  
 To my fairest Cælia's chamber sped:  
 She, goddess-like, stood combing of her haire,  
 Which like a vable vaile did cloath her round,  
 Her ivory comb was white, her hand more faire,  
 She straight and tall, her tresses traile'd to ground,  
 Amazed I stood, thinking my deere had beene  
 Turn'd goddess, every sense to sight was gone,  
 With bashfull blush my blisse fled I once seene,  
 Left me transformed as it were in stone,  
 Yet did I wish so ever to have remained,  
 Had she but stay'd, and I my sight retained.

*Drayton's (Michael) Poly-Olbion, with the second part, former  
 Frontispiece and Portrait of Prince Henry by Hole, and all  
 the other Plates. 1613—1622.*

Col. Stanley's sale, 1813, 9*l.* 19*s.* 6*d.*; G. Nassau, Esq. 1824,  
 5*l.*

"In 1613," says 'Phillips's Theatrum Poetarum, 8vo. 1800,'  
 "Drayton published the first part of his *Poly-olbion*, by which  
 Greek title, signifying *very happy*, he denotes England; as  
 the antient name of Albion is by some derived from Olbion,  
 happy. It is a chorographical description of the rivers, moun-

and the fifth in 1597, and the three last not till many years after his death, for which reason some have suspected them to be interpolated, though they were deposited in the hands of Archbishop Abbot, from whose copy they were printed about the beginning of the Civil War.\*

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Hooker was some time Master of the Temple, and afterwards Rector of Bishopbourne in Kent. There is a Portrait of him, 12mo. *Hollar sculp.* from Sparrow's *Rationale of the Common Prayer*; and another in folio, *Guil. Faithorne sculp.* frontispiece to his *Ecclesiastical Polity*, and according to Granger the best impressions are to be found in the earliest editions of that work, containing only the five books.

Much surprise has been expressed at the Rev. T. F. Dibdin's omission of this work in his "*Library Companion*:"† its re-

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putation precludes all suspicion of any other cause than accident, and I doubt not that in a future edition the zealous Bibliomaniac, will bring this *Ecclesiastical Canon* into full play, and if his great gun fail in silencing such petty cavillers, I think he will be perfectly justified, as a true son of the Church Militant, in knocking his opponent down with the first folio edition of *Hooker's Ecclesiastical Politie*; but let him take care and not injure the Portrait!

*Hall's (Jos.) Mundus alter et idem: sive Terra Australis antea hac semper incognita, &c. Authore Mercurio Britannico. 8vo. First edition, with frontispiece by Kip.*

Sold at Brand's sale for 1l. 7s.; at G. Nassau's, 1824, 1l. 13s.

Reprinted, with the Maps, in *Pratt's edition of Hall's Works*, 10 vols. 8vo. Lond. 1808.

*Hall's (Jos.) Discovery of a New World, or a Description of South Indies, hitherto unknown, by an English Mercury. 8vo. No date. Imprinted for E. Blount.*

*Unknown to Ames or Herbert.*

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The preceding Work by Hall, Bishop of Norwich, was the prototype whence Dean Swift borrowed the idea of *Gulliver's Travels*.\* Mr. Campbell, speaking of this satirical fiction,

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\* It is also very probable that Swift derived some portion of his Voyage to Laputa from Bishop Godwin's "*Man in the Moon, or a Discourse of a Voyage thither by Domingo Gonsales*," 8vo. 1638. "In this Philosophical Romance, which was repeatedly printed, Domingo Gonsales, a diminutive Spaniard, is supposed to be shipwrecked on an uninhabited Island,

According to Reed and Jones's *Biographia Dramatica*, the original Italian, entitled *Tragedia del Libero Arbitrio*, 4to. 1546, as also a Latin Version by the Author himself, 8vo. printed at Geneva, may be both found in the Public Library at Cambridge. See, in addition, what Warton, in his *History of English Poetry*, vol. iii. p. 185 to 192, 8vo. Lond. 1821, says on the subject of Moralities.

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*Spenser's (Edmond) Faerie Queene. First edition. 4to. 1590-5.*  
 Ireland, 1801, 3l. 13s.; Townley, 12l.; Sotheby, 1821, 2l. 2s.;  
 G. Nassau, 1824, 5l. 5s.; Thorpe, 1824, 3l. 13s. 6d.; Ditto,  
 4l. 14s. 6d. in russia.

The Poet supposes that the FAERIE QUEENE, according to an annual custom, held a magnificent feast, which continued twelve days; on each of which respectively, twelve several complaints are presented before her. Accordingly, in order to redress the injuries which were the occasion of these several complaints, she dispatches, with proper commissions, twelve different Knights, each of which, in the particular adventure allotted to him, proves an example of some particular virtue, as of Holiness, Temperance, Justice, Chastity; and has one complete book assigned to him, of which he is the Hero. But besides these twelve Knights, severally exemplifying twelve moral virtues, the Poet has constituted one principal Knight or general Hero, viz. PRINCE ARTHUR. This personage represents Magnificence; a virtue which is supposed to be the perfection of all the rest. He moreover assists in every Book, and the end of his actions is to discover and win Gloriana,\*

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\* The Poet intended *Gloriana* in praise of our Queen Elizabeth.



Glory. In a word, in this character the Poet professes to portray "The image of a brave Knight perfected in the twelve private moral virtues."

To the foregoing, which is a sketch of the Poem by Phillips, Milton's nephew, I shall here add Pope's opinion of the "*Faerie Queene*," given in 1743-4, only a year before his death, and printed in Spence's Anecdotes.

"After reading a Canto of Spenser two or three days ago to an old lady between 70 and 80 years of age, she said, "*that I had been showing her a Gallery of Pictures*." I don't know how it is, but she said very right. There is something in Spenser that pleases one as strongly in one's old age as it did in one's youth. I read the *Faerie Queene*, when I was about twelve, with infinite delight; and I think it gave me as much when I read it over about a year or two ago."

The following are among the most esteemed editions of Spenser's Works. 6 vols. 12mo. by Hughes. Lond. 1715.

Ditto, 3 vols. 4to. Lond. Brindley, 1751.

Ditto, by the Rev. H. J. Todd, 8 vols. 8vo. 1805.

Ditto, by Dr. Aikin, 6 vols. 8vo. 1806.

It might be thought remiss in me to omit, in a Bibliomaniac's Library, the mention of

Spenser's (*Edmond*) *Complaints, containing sundrie small Poemes of the World's Varietie*. 4to. 1591.

This includes the 1st editions of the *Ruines of Time*, *Tears of the Muses*, *Mother Hubbard's Tale*, &c.

At the Alchorne sale, May, 1813, a copy sold to Mr. Boland for 8l. 8s.

At the Roxburghe sale "*Spenser's Shepheard's Kalender*," 4to. 1586, sold for 21*l*.

Ditto, 4to. 1597, G. Nassau, Esq. 1824, 4*l*. 19*s*.

Ditto, 4to. 1579, first edition.

*Bry (Theodorus, Johannes-Theodorus, Israel de) et Mattheus Merian Collectiones Peregrinationum in Indiam Orientalem et Indiam Occidentalem, xxv. partibus comprehensæ. Francofurti ad Mœnum, 1590—1634. 25 parts in folio.*

The above is the general title, under which the 25 parts of this important and rare work is known, and which, when complete, is of considerable value, as the copies I shall presently instance will testify. To give an exact and detailed description of the different parts and their variations, would, as Brunet says, occupy about 40 pages. I shall therefore only notice, at the foot of the page, where the details may be found,\* and immediately proceed to a few more general remarks on the subject.

The denomination of "Grands et petits Voyages" has been occasioned by the thirteen separate parts which concern the West Indies being printed on a rather larger size than the twelve which relate to the East Indies.

The copy in the Paris sale, 1791, was knocked down at 210*l*. and bought in at that price.

\* De Bure Bibliographia Instructive.

Camus Memoires sur la Collection de grands et petits Voyages, &c. 4to. Paris. 1802.

Bibliotheca Parisiana. No. 486. 1791.

Brunet Manuel du Libraire, tom. i. p. 291. Paris. 1821.

At the sale of the Merly collection, 1813, a copy, wanting 11 leaves, and some plates, sold for 126*l.*, and was purchased by Messrs. Arch, who were fortunate enough to complete what was wanting, and make some additions, and in its improved state they sold it to the Hon. T. Grenville for 240*l.* who has since rendered it, according to the Rev. T. F. Dibdin's account, the most complete copy in the world.

Colonel Stanley's copy, which was sold in 1813, contained duplicates of parts x. and xi. and a considerable number of duplicate plates; it was bound in 7 vols. folio, blue morocco, and sold for 546*l.*, and I believe now is in the Duke of Devonshire's collection.

Mr. Beckford's copy sold at Fonthill, in 1823, for 200 guineas. I do not know whether Mr. Dibdin is correct in saying it was M. Paris's copy, and *supposed* to be perfect.

In the library of the Right Hon. T. Grenville is a complete set of these Voyages, very copiously described in Dibdin's Library Companion, p. 373, &c. containing also the English part of Virginia,\* dedicated to Sir Walter Raleigh by De Bry; it is prior to the Latin part, of the same date, Francof. 1590.—This edition of this part is unnoticed by M. Camus. The following is its title:

*A briefe and true report of the new found Land of Virginia, discovered by Sir Richard Greinvile, Knt. in 1585, translated into English by Thomas Hariot, at the charges of Sir Walter Raleigh, and som Pictures of the Pictes, which in the olde Tyme dyd habite one part of the Great Brettaine, found in a old English Chronicle, plates by De Bry. Folio. Francof. 1590.*

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\* This copy is said to have cost Harley Earl of Oxford 100 guineas, who, after many years' search, obtained it at Frankfort for that sum.

The copy of G. Nassau, Esq. sold, in 1824, for 100*l.* and in his Catalogue it is said that not more than four perfect copies of this part are known to exist.

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*Fraunce's (Abraham) Countesse of Pembroke's Ivy Church, containing the affectionate Life and unfortunate Death of Phillis and Amyntas, that in a Pastoral, this in a Funeral.* 4to. London. 1591.

Dodds, 4*l.* 7*s.*; Mason, 3*l.* 13*s.* 6*d.*; Roxburghe, 6*l.* 16*s.* 6*d.*  
Ditto, with *Fraunce's Emanuel*,\* at Saunders', 1818, 13*l.* 2*s.* 6*d.*; Bindley, 25*l.* 4*s.*, bought by Perry, at whose sale, in 1822, it sold for 21*l.* 10*s.* 6*d.*

Lord Spencer is said to have given White 21*l.* for his copy; White asked 25 guineas for it.

G. Nassau, Esq. 1824, 5*l.* 18*s.*

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*Third Part of Ditto, entitled Amintas Dale, being Tales of the Heathen Gods, in English Hexameters.* 4to. 1592.

A copy of this third part, which is very rare, with the Title and two leaves in MS. sold at Saunders', in 1818, for 15*l.* 15*s.*

This Author is classed amongst Dramatic Writers, but his production, says Beloe, can hardly be called a Play; it consists of a translation of *Tasso's Aminta*, which is interwoven in the body of a Pastoral, entitled *Ivy Church*. A specimen of this whimsical performance is given in Beloe's *Anecdotes*. Phillips, speaking of Fraunce, characterized him as "a versifier in Queen Elizabeth's time, who, imitating Latin measure in Eng-

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\* G. Nassau, (*the Emanuel only*), 1824, 1*l.* 10*s.*

lish verse, wrote his *Ivie Church*, and some other things in Hexameter; some also in Hexameter and Pentameter; nor was he altogether singular in this way of writing; for Sir P. Sidney, in the Pastoral Interludes of his *Arcadia*, uses not only these but all other sorts of Latin measure, in which no wonder he is followed by so few, since they neither become the English, nor any other modern language."

How true Phillips's opinion on the subject is, has been evinced in our day, by the attempt and complete failure of a celebrated Poetical Luminary to tread in the steps of Abraham Fraunce.

A concise account of Fraunce, and some of his productions, may be found in the *Theatrum Poetarum*, 8vo. p. 108, 9; and also some particulars in Warton, vol. iv. 8vo. p. 230.

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*Hooker's (Richard) Lawes of Ecclesiastical Politie. Folio.*  
BEST EDITION. 1723.

There are various other folio and octavo editions of this Work.

"This," according to Neal, in his *History of the Puritans*, "is esteemed the most learned defence of the Church of England, wherein all that would be acquainted with its constitution (says a learned Prelate) may see upon what foundation it is built.

"Several champions appeared about this time (1594) for the cause of Episcopacy, but the most celebrated performance, and of the greatest note, was Hooker's *Ecclesiastical Polity*, in eight books; the four first of which were published this year,

and the fifth in 1597, and the three last not till many years after his death, for which reason some have suspected them to be interpolated, though they were deposited in the hands of Archbishop Abbot, from whose copy they were printed about the beginning of the Civil Wars."

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says, that under the pretence of describing the *Terra Australis Incognita*, Hall reversed the plan of Sir T. More's *Utopia*, and characterized the vices of existing nations.

*Hall's (J.) Virgedemiarium.*

The three first Books, called "*Toothless Satires, Poetical, Academical, and Moral*," were first printed by T. Creed for R. Dexter. 12mo. Lond. 1597.

The three last Books appeared under the Title of *Virgedemiarium, The three last Bookes of Byting Satyres*. 12mo. Lond. Printed by R. Bradocke for R. Dexter, &c. 1598. It begins with Satires of Book 4.

This original edition complete is estimated by Dibdin at 15*l*. Longman and Co. in the *Bibl. Ang. Poet.* mark a copy at 25*l*.

The next edition (of the whole) is entitled *Virgedimiarium, the three last* (in reality all six) *Bookes of the Byting Satyres, corrected and amended with some additions by J. H.* 12mo. Lond. for R. Dexter, &c. 1599.\*

G. Nassau, 1824, 1*l*. 1*s*.

*Ditto.* 8vo. 1602.

Brand, 2*l*. 12*s*. 6*d*.; Stevens, 3*l*. 3*s*.

where he taught several Ganzas or Wild Geese to fly with a light machine, and to fetch and carry things for his convenience. He after some time ventured to put himself into the machine, and they carried him with great ease. He happened to be in this Aerial Chariot when these Ganzas, which were birds of passage, took their flight to the Moon, and was directly carried to that Planet. He gives a very ingenious description of what occurred in his Journey, and also of the Wonders he saw when he arrived there."

\* See Warton's *Observations on Spense*, vol. i. p. 187, 8vo.



*Reprinted at Oxford. 12mo. 1753.*

G. Nassau, 1824, 12s.

Gray, the Poet, in a letter to his friend Dr. Wharton, of Durham, alluding to this edition, says, "Bishop Hall's Satires, called *Virgidemiarum*, are lately republished. They are full of spirit and poetry, as much of the first as Dr. Donne, and far more of the latter; they were written when he was about 23 years old."

These Satires, with Notes by Singer, in addition to Warton's observations, have been republished in 8vo. 1824. They may also be found in the 10th volume of *Hall's Works*, 8vo. 1808, with Warton's Notes, as well as Mr. Ellis's and Mr. Pratt's Illustrations.

Of our Satirical Poetry, taking satire in its moral and dignified sense, Hall, according to Campbell, claims and may be allowed to be the founder: thus in the Prologue to his Satires he says—

I first adventure with fool hardy might,  
To thread the steps of perilous despight:  
I first adventure, follow me who list,  
And be the second English Satyrist.

Hall's Prologue to Book 3, implies his knowledge of former Satirists.

"Some say my Satyrs over-loosely flow,  
Nor hide their gall inough from open show:  
Not riddle like, obscuring their intent;  
But, packe-staffe plaine, uttering what thing they meant,  
Contrairie to the Roman Ancients,  
Whose words were short, and darksome was their sence.  
Who reads one line of their harsh poesies,  
Thrise must he tak his wind, and breath him thrise.  
*My muse would follow them that have fore-gone,*

*But cannot with an English Pigeon:*  
 For looke how farre the Ancient Comedie  
 Past former Satyrs in her Libertie;  
 So farre must mind yeelde unto them of olde,  
 'Tis better be too bad, than be too bold.

Prologue to Book 2

The first satire of the third Book affords a fair specimen of the Author, and, in the opinion of Mr. Ellis, strikingly resembles the VIth Satire of Juvenal; it exhibits a lively contrast between the olden time and the effeminacy of the Satirists own cotemporaries.

BOOK III.—SATIRE I.

Time was, and that was term'd the Time of Gold,  
 Whose world and time were yong, that now are old;  
 (When quiet Saturn swaid the mace of Leád;  
 And Pride was yet unborne, and yet unbred.)  
 Time was, that, whiles the Autumne fall did last,  
 Our hungry Sires gap't for the falling Mast

Of the Dodonian oke.

Could no unhusked skorne leave the tree,  
 But there was challenge made whose it might bee.  
 And, if some nice and liknorous appetite  
 Desir'd more daintie dish of rare delite,  
 They scal'd the stored Crab with clasped knee,  
 'Till they had sated their delicious eie:  
 Or search'd the hopefull thicks of hedgy-rowes,  
 For brierie berries, or hawes, or sourer sloes:  
 Or, when they meant to fare fin'st of all,  
 They lick't oake-leaves besprint with hony fall.  
 As for the thrise three-angled Beechnut shell,  
 Or Chesnut's armed huske and hid kernell,  
 No Squire durst touch, the Law would not afford,  
 Kept for the Court, and for the Kings owne bord.

Their Royall Plate was clay, or wood, or stone;  
The Vulgar, save his hand, else had he none.  
Their only seller was the neighbour broker:  
None did for better care, for better looker.  
Was then no paying of the Brewer's scape,  
Nor greedie Vintner mixt the strained grape.

The King's Pavilion was the grassy green,

Under safe shelter of the shadie treen.

Under each banke men layd their lims along,

Not wishing any ease, not fearing wrong:

Clad with their owne, as they were made of old,

Not fearing shame, not feeling any cold.

But when, by Ceres huswifry and paine

Men learn'd to bury the reviving graine;

And father Janus taught the new found Vine

Rise on the Elme, with many a Friendly Twine;

And base desire bade men to delven low,

For needlesse mettals; then 'gan mischief grow.

Then farewell, fayrest age, the worlds best dayes;

Thriving in ill, as it in age decaies.—

Then crept in Pride, and Peevish Covetise;

And Men grew greedy, discordous, and nice.

Now Man, that earst haile-fellow was with Beast,

Woxe on to weene himseife a God at least.

No aery foule can take so high a flight,

Tho' she her daring wings in clouds have dight;

Nor Fish can dive so deep in yeelding sea,

Tho' Thetis' self should swear her safetie;

Nor fearefull Beast can dig his cave so lowe,

As could he further than Earth's centre go;

As that the ayre, the earth, or ocean,

Should shield them from the gorge of greedy Man.

Hath utmost Inde ought better, than his owne?

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*But cannot with an English Pinion:*  
 For looke how farre the Ancient Comedie  
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 Or manly garlick; but thy furnace reekes  
 Hote steams of wine; and can aloofe descrie  
 The drunken draughts of sweete autumnitie.  
 They naked went; or clad in ruder hide,  
 Or home-spun russet, void of forraine pride:  
 But thou canst make in garish gauderie,  
 To smite a foole's far-fetched liverie.  
 A French head join'd to necke Italian:  
 Thy thighs from Germanie, and breast fro' Spain:  
 An Englishman is none, a fool in all:  
 Many in one, and one in severall.  
 Then Men were Men; but now the greater part  
 Beasts are in life, and Women are in heart.  
 Good nature 'selfe, that homely Emperour,  
 In proudest pompe was not so clad of yore,  
 As is the under Groome of the Ostlerie,  
 Husbanding it in work day yeomanrie.  
 Lo! the long date of those expired dayes,  
 Which the inspired Merlin's word fore-says;  
 When dunghill peasants shall be dight as Kings  
 Then one confusion another brings:  
 Then fare well, fairest age, the Worlds best dayes  
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In Phillips's *Theatrum Poetarum*, 8vo. Canterbury, 1800, p. 326, &c. may be found a concise and satisfactory account of Bishop Hall. "He is universally allowed," says Phillips, "to have been a man of great wit and learning, and of as great meekness, modesty, and piety." His works, published at various periods in folio, quarto, and octavo, "are filled," says Bayle, "with fine thoughts, excellent morality, and a great deal of piety."

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*Life and Death of Edmund Geninges, (alias Ironmonger.)*

4to. *Portrait and Plates.* St. Omers. 1614.

Gulston, 2l.; Townley, 5l.; G. Nassau, 1824, blue morocco, 12l. 5s.

"Edmund Jennings," says Granger, "was admitted into the English College, at Rheims, under Dr. afterwards Cardinal Allen, and when he was 20 years of age, ordained Priest. He was soon afterwards sent into England, where he was apprehended in the act of celebrating Mass. He was executed by hanging and quartering in Gray's Inn Fields, Dec. 10th, 1591."

In the above rare book are several Historical Prints, representing the principal circumstances of his Life and Death. This work was published at a considerable expence by the Papists, in order to perpetuate the remembrance of two "Miracles," which are there said to have happened at his death. The first is, that, after his heart was taken out, he said, "*Sancte Gregori, ora pro me,*" which the Hangman hearing, swore, "God's wounds! see his heart is in my hand; yet Gregory is in his mouth." The other is, that an holy Virgin being desirous of procuring some relick of him, contrived to approach the basket into which his quarters were thrown, and touched his right hand, which she esteemed most holy from its having been employed in acts of consecration and elevating the Host, and immediately his thumb came off without force or discovery, and she carried it home, and preserved it with the greatest care.

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The copy of G. Nassau, Esq. sold, in 1824, for 100*l.* and in his Catalogue it is said that not more than four perfect copies of this part are known to exist.

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*Fraunce's (Abraham) Countesse of Pembroke's Ivy Church, containing the affectionate Life and unfortunate Death of Phillis and Amyntas, that in a Pastoral, this in a Funeral.* 4to. London. 1591.

Dodds, 4*l.* 7*s.*; Mason, 3*l.* 13*s.* 6*d.*; Roxburghe, 6*l.* 16*s.* 6*d.*  
Ditto, with *Fraunce's Emanuel*,\* at Saunders', 1818, 13*l.* 2*s.* 6*d.*; Bindley, 25*l.* 4*s.*, bought by Perry, at whose sale, in 1822, it sold for 21*l.* 10*s.* 6*d.*

Lord Spencer is said to have given White 21*l.* for his copy; White asked 25 guineas for it.

G. Nassau, Esq. 1824, 5*l.* 18*s.*

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*Third Part of Ditto, entitled Amintus Dale, being Tales of the Heathen Gods, in English Hexameters.* 4to. 1592.

A copy of this third part, which is very rare, with the Title and two leaves in MS. sold at Saunders', in 1818, for 15*l.* 15*s.*

This Author is classed amongst Dramatic Writers, but his production, says Beloe, can hardly be called a Play; it consists of a translation of *Tasso's Aminta*, which is interwoven in the body of a Pastoral, entitled Ivy Church. A specimen of this whimsical performance is given in Beloe's Anecdotes. Phillips, speaking of Fraunce, characterized him as "a versifier in Queen Elizabeth's time, who, imitating Latin measure in Eng-

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\* G. Nassau, (*the Emanuel only*), 1824, 1*l.* 10*s.*



lish verse, wrote his Ivie Church, and some other things in Hexameter; some also in Hexameter and Pentameter; nor was he altogether singular in this way of writing; for Sir P. Sidney, in the Pastoral Interludes of his Arcadia, uses not only these but all other sorts of Latin measure, in which no wonder he is followed by so few, since they neither become the English, nor any other modern language."

How true Phillips's opinion on the subject is, has been evinced in our day, by the attempt and complete failure of a celebrated Poetical Luminary to tread in the steps of Abraham Fraunce.

A concise account of Fraunce, and some of his productions, may be found in the *Theatrum Poetarum*, 8vo. p. 108, 9; and also some particulars in Warton, vol. iv. 8vo. p. 230.

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*Hooker's (Richard) Lawes of Ecclesiastical Politie. Folio.*  
BEST EDITION. 1723.

There are various other folio and octavo editions of this Work.

"This," according to Neal, in his History of the Puritans, "is esteemed the most learned defence of the Church of England, wherein all that would be acquainted with its constitution (says a learned Prelate) may see upon what foundation it is built.

"Several champions appeared about this time (1594) for the cause of Episcopacy, but the most celebrated performance, and of the greatest note, was Hooker's Ecclesiastical Polity, in eight books; the four first of which were published this year,

and the fifth in 1597, and the three last not till many years after his death, for which reason some have suspected them to be interpolated, though they were deposited in the hands of Archbishop Abbot, from whose copy they were printed about the beginning of the Civil Wars."

Beloe, in his *Anecdotes of Literature*, says, "Neither Walton in his *Life of Hooker*, nor Bishop Gauden, nor many others that give an account of Hooker and his Writings, make any mention of the Books or Tracts which gave occasion to his writing *The Ecclesiastical Polity*. Whitgift had written an Answer to the *Admonition to the Parliament*, and thereby engaged in a controversy with Thomas Cartwright, the supposed Author of it. Hooker, in this his excellent Work, undertook the defence of our Ecclesiastical Establishment, against which Cartwright appears to have been the most powerful of all the opponents."\*

Hooker was some time Master of the Temple, and afterwards Rector of Bishopsbourne in Kent. There is a Portrait of him, 12mo. *Hollar sculp.* from Sparrow's *Rationale of the Common Prayer*; and another in folio, *Gail. Faithorne sculp.* frontispiece to his *Ecclesiastical Polity*, and according to Granger the best impressions are to be found in the earliest editions of that work, containing only the five books.

Much surprise has been expressed at the Rev. T. F. Dibdin's omission of this work in his "*Library Companion*:"† its re-

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\* Beloe's *Anecdotes of Literature*, vol. i. p. 22, 23, furnishes a detailed list of these controversial Writings.

† There is an old folio Book, called "*The Student's Library, selected from the Athenian Oracles*," somewhat approximating to Mr. Dibdin's plan: but a mere skeleton, both in bulk and matter, in comparison with the Rev. Gentleman's "*sleeke and ryghte usefull*" volume.

putation precludes all suspicion of any other cause than accident, and I doubt not that in a future edition the zealous Bibliomaniac, will bring this *Ecclesiastical Canon* into full play, and if his great gun fail in silencing such petty cavillers, I think he will be perfectly justified, as a true son of the Church Militant, in knocking his opponent down with the first folio edition of Hooker's *Ecclesiastical Polity*; but let him take care and not injure the Portrait!

Hall's (Jos.) *Mundus alter et idem: sive Terra Australis, antea hac semper incognita, &c. Authore Mercurio Britannico.* 8vo. First edition, with frontispiece by Kip.

Sold at Brand's sale for 1l. 7s.; at G. Nassau's, 1824, 1l. 13s.

Reprinted, with the Maps, in Pratt's edition of Hall's *Works*, 10 vols. 8vo. Lond. 1808.

Hall's (Jos.) *Discovery of a New World, or a Description of South Indies, hitherto unknown, by an English Mercury.* 8vo. No date. Imprinted for E. Blount.

Unknown to Ames or Herbert.

Brand's sale, 1807, 3l. 7s.; G. Nassau's, 1824, 2l. 1s.

The preceding Work by Hall, Bishop of Norwich, was the Prototype whence Dean Swift borrowed the idea of *Gulliver's Travels*.\* Mr. Campbell, speaking of this satirical fiction,

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\* It is also very probable that Swift derived some portion of his *Voyage to Laputa* from Bishop Godwin's "*Man in the Moon, or a Discourse of a Voyage thither by Domingo Gonsales*," 8vo. 1638. "In this Philosophical Romance, which was repeatedly printed, Domingo Gonsales, a diminutive Spaniard, is supposed to be shipwrecked on an uninhabited Island,

says, that under the pretence of describing the *Terra Australis Incognita*, Hall reversed the plan of Sir T. More's *Utopia*, and characterized the vices of existing nations.

*Hall's (J.) Virgedemiarium.*

The three first Books, called "*Toothless Satires, Poetical, Academicall, and Moral,*" were first printed by T. Creed for R. Dexter. 12mo. Lond. 1597.

The three last Books appeared under the Title of *Virgedemiarium, The three last Bookes of Byting Satyres*. 12mo. Lond. Printed by R. Bradocke for R. Dexter, &c. 1598. It begins with Satires of Book 4.

This original edition complete is estimated by Dibdin at 15*l*. Longman and Co. in the *Bibl. Ang. Poet.* mark a copy at 25*l*.

The next edition (of the whole) is entitled *Virgedemiarium, the three last* (in reality all six) *Bookes of the Byting Satyres, corrected and amended with some additions by J. H.* 12mo. Lond. for R. Dexter, &c. 1599.\*

G. Nassau, 1824, 1*l*. 1*s*.

*Ditto.* 8vo. 1602.

Brand, 2*l*. 12*s*. 6*d*.; Stevens, 3*l*. 3*s*.

where he taught several Ganzas or Wild Geese to fly with a light machine, and to fetch and carry things for his convenience. He after some time ventured to put himself into the machine, and they carried him with great ease. He happened to be in this Aerial Chariot when these Ganzas, which were birds of passage, took their flight to the Moon, and was directly carried to that Planet. He gives a very ingenious description of what occurred in his Journey, and also of the Wonders he saw when he arrived there."

\* See Warton's *Observations on Spense*, vol. i. p. 187, 8vo.

*Reprinted at Oxford. 12mo. 1753.*

G. Nassau, 1824, 12s.

Gray, the Poet, in a letter to his friend Dr. Wharton, of Durham, alluding to this edition, says, "Bishop Hall's Satires, called *Virgidemiarum*, are lately republished. They are full of spirit and poetry, as much of the first as Dr. Donne, and far more of the latter; they were written when he was about 23 years old."

These Satires, with Notes by Singer, in addition to Warton's observations, have been republished in 8vo. 1824. They may also be found in the 10th volume of *Hall's Works*, 8vo. 1808, with Warton's Notes, as well as Mr. Ellis's and Mr. Pratt's Illustrations.

Of our Satirical Poetry, taking satire in its moral and dignified sense, Hall, according to Campbell, claims and may be allowed to be the founder: thus in the Prologue to his Satires he says—

I first adventure with fool hardy might,  
To thread the steps of perilous despight:  
I first adventure, follow me who list,  
And be the second English Satyrist.

Hall's Prologue to Book 3, implies his knowledge of former Satirists.

"Some say my Satyrs over-loosely flow,  
Nor hide their gall inough from open show:  
Not riddle like, obscuring their intent;  
But, packe-staffe plaine, uttering what thing they meant,  
Contrairie to the Roman Ancients,  
Whose words were short, and darksome was their sence.  
Who reads one line of their harsh poesies,  
Thrise must he tak his wind, and breath him thrise.  
*My muse would follow them that have fore-gone,*

*But cannot with an English Pinion:*  
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The first satire of the third Book affords a fair specimen the Author, and, in the opinion of Mr. Ellis, strikingly resembles the VIth Satire of Juvenal; it exhibits a lively contrast between the olden time and the effeminacy of the Satirists or cotemporaries.

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 A French head join'd to necke Italian:  
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 Lo! the long date of those expired dayes,  
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*Hannay's (Patrick).—The Nightingale, Sheridine, and Mari-  
ano—A Happy Husband—Effigies on the Death of Queen  
Anne—Songs and Sonnets. 8vo. For Mat. Butler. 1622.  
With Portrait of the Author on the engraved Title.*

"Of this Sonnetteer," says Granger, vol. ii. p. 17, "I find no mention made by any of our Biographical Authors."

Beloe, in his *Anecdotes*, calls the above "a book by no means of common occurrence;" and from its estimation among Collectors, if we may judge from the price it has obtained in three recent sales, he appears to have been pretty correct in his appreciation of its rarity.

At Mr. Bindley's sale it produced 35*l.* 14*s.*; at Mr. Perry's, 1822, 38*l.* 6*s.* described as containing the Portraits of Hannay and of his Patroness, Anne of Denmark. Sir M. Sykes's copy, which had been Mr. Bindley's, sold, in 1824, for 42*l.* 1*0s.* 6*d.*

The following extracts may be found in Beloe's *Anecdotes of Literature*, vol. vi. and which I hope I shall be excused for abstracting, considering the value of the Book cited, and the difficulty of obtaining even a glance at such Bibliomaniacal Desiderata.

Experienced Nature in this latter age,  
Willing her master-piece should then be wrought,  
Such my faire Celia set on Earth's large stage,  
As all the Gods in emulation brought,  
For they did thinke if Nature only might  
Brag of her worth, she should insult o're them;  
Wherefore they 'greed to have an equal right,  
That they of her perfection part might claime:  
Pallas gave wisdom, Juno statchinnesse,  
And the milde morning gave her modestie;

The Grace's carriage, Venus loveliness,

And chaste Diana choicest chastity.

Thus heaven and earth their powers did combine

To make her perfect, kind love made her mine.

#### TO CÆLIA.

Once early as the ruddy bashfull morn

Did leave yon Phœbus purple streaming bed,

And did with scarlet streames east Heaven adorne,

I to my fairest Cælia's chamber sped:

She, goddess-like, stood combing of her haire,

Which like a sable vail did cloath her round,

Her ivory combe was white, her hand more faire,

She straight and tall, her tresses trailed to ground,

Amazed I stood, thinking my deere had beene

Turn'd goddess, every sense to sight was gone,

With bashfull blush my blisse fled I once scene,

Left me transformed as it were in stone,

Yet did I wish so ever to have remained,

That she but stay'd, and I my sight retained.

*Drayton's (Michael) Poly-Olbion, with the second part, folios:  
Frontispiece and Portrait of Prince Henry by Hole, and all  
the other Plates. 1613—1622.*

Col. Stanley's sale, 1813, 9*l.* 19*s.* 6*d.*; G. Nassau, Esq. 1824,  
5*l.*

"In 1613," says 'Phillips's Theatrum Poetarum, 8vo. 1800,'  
"Drayton published the first part of his *Poly-olbion*, by which  
Greek title, signyfying *very happy*, he denotes England; as  
the antient name of Albion is by some derived from Olbion,  
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I first adventure, follow me who list,  
And be the second English Satyrist.

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"Some say my Satyrs over-loosely flow,  
Nor hide their gall inough from open show:  
Not riddle like, obscuring their intent;  
But, packe-staffe plaine, uttering what thing they meant,  
Contrairie to the Roman Ancients,  
Whose words were short, and darksome was their sence.  
Who reads one line of their harsh poesies,  
Thrise must he tak his wind, and breath him thrise.  
*My muse would follow them that have fore-gone,*

*But cannot with an English Pinetum:*  
 For looke how farre the Ancient Comedie  
 Past former Satyrs in her Libertie;  
 So farre must mine yeelde unto them of olde,  
 'Tis better be too bad, than be too bold.

## Prologue to Book 2

The first satire of the third Book affords a fair specimen of the Author, and, in the opinion of Mr. Ellis, strikingly resembles the VIth Satire of Juvenal; it exhibits a lively contrast between the olden time and the effeminacy of the Satirists own cotemporaries.

## BOOK III.—SATIRE I.

Time was, and that was term'd the Time of Gold,  
 Whose world and time were yong, that now are old;  
 (When quiet Saturn swaid the mace of Lead;  
 And Pride was yet unborne, and yet unbred.)  
 Time was, that, whiles the Autumne fall did last,  
 Our hungry Sires gap't for the falling Mast  
 Of the Dodonian oke.

Could no unhusked skorne leave the tree.  
 But there was challenge made whose it might bee.  
 And, if some nice and likuorous appetite  
 Desir'd more daintie dish of rare delite,  
 They scal'd the stored Crab with clasped knee,  
 'Till they had sated their delicious eie:  
 Or search'd the hopefull thicks of hedgy-rowes,  
 For brierie berries, or hawes, or sourer sloes:  
 Or, when they meant to fare fin'st of all,  
 They lick't oake-leaves besprint with hony fall.  
 As for the thrise three-angled Beechnut shell,  
 Or Chesnut's armed huske and hid kernell,  
 No Squire durst touch, the Law would not afford,  
 Kept for the Court, and for the Kings owne bord.



Their Royall Plate was clay, or wood, or stone;  
The Vulgar, save his hand, else had he none.  
Their only seller was the neighbour brooke:  
None did for better care, for better looke.  
Was then no paying of the Brewer's scape,  
Nor greedie Vintner mixt the strained grape.

The King's Pavilion was the grassy green,  
Under safe shelter of the shadie treen.

Under each banke men layd their lims along,

Not wishing any ease, not fearing wrong:

Clad with their owne, as they were made of old,

Not fearing shame, not feeling any cold.

But when, by Ceres huswifry and paine

Men learn'd to bury the reviving graine;

And father Janus taught the new found Vine

Rise on the Elme, with many a Friendly Twine;

And base desire bade men to delven low,

For needlesse mettals; then 'gan mischief grow.

Then farewell, fayrest age, the worlds best dayes;

Thriving in ill, as it in age decays.—

Then crept in Pride, and Peevish Covetise;

And Men grew greedy, discordous, and nice.

Now Man, that earst haile-fellow was with Beast,

Woxe on to weene himseife a God at least.

No aery foule can take so high a flight,

Tho' she her daring wings in clouds have dight;

Nor Fish can dive so deep in yeelding sea,

Tho' Thetis' self should swear her safetie;

Nor fearefull Beast can dig his cave so lowe,

As could he further than Earth's centre go;

As that the ayre, the earth, or ocean,

Should shield them from the gerge of greedy Man.

Hath utmost Inde ought better, than his owne?

Then utmost Inde is neare, and rife to gone.

O Nature! was the World ordain'd for nought

But fill Man's maw, and feed Man's idle thought?

Thy Grandsire's words savour'd of thriftie leekes,

Or manly garlick; but thy furnace reekes

Hote steams of wine; and can aloofe descrie

The drunken draughts of sweete autumnitie.

They naked went; or clad in ruder hide,

Or home-spun russet, void of forraine pride:

But thou canst maske in garish gauderie,

To smite a foole's far-fetched liverie.

A French head join'd to necke Italian:

Tly thighs from Germanie, and breast fro' Spain:

An Englishman is none, a fool in all:

Many in one, and one in severall.

Then Men were Men; but now the greater part

Beasts are in life, and Women are in heart.

Good nature 'selfe, that homely Emperour,

In proudest pompe was not so clad of yore,

As is the under Groome of the Ostlerie,

Husbanding it in work day yeomanrie.

Lo! the long date of those expired dayes,

Which the inspired Merlin's word fore-says;

When dunghill peasants shall be dight as Kings

*Then one confusion another brings:*

Then fare well, fairest age, the Worlds best dayes

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In Phillips's *Theatrum Poetarum*, 8vo. Canterbury, 1800, p. 326, &c. may be found a concise and satisfactory account of Bishop Hall. "He is universally allowed," says Phillips, "to have been a man of great wit and learning, and of as great meekness, modesty, and piety." His works, published at various periods in folio, quarto, and octavo, "are filled," says Bayle, "with fine thoughts, excellent morality, and a great deal of piety."

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Nor hide their gall inough from open show:  
Not riddle like, obscuring their intent;  
But, packe-staffe plaine, uttering what thing they meant,  
Contrairie to the Roman Ancients,  
Whose words were short, and darksome was their sence.  
Who reads one line of their harsh poesies,  
Thrise must he tak his wind, and breath him thrise.  
*My muse would follow them that have fore-gone,*

But cannot with an English Poet  
 For looke how farre the Ancient Comedie  
 Past former Satyre in her Libertie;  
 So farre must mind yeelde unto them of old,  
 'Tis better be too bad, than be too bold.

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The first satire of the third Book affords a fair specimen of the Author, and, in the opinion of Mr. Ellis, strikingly resembles the VIth Satire of Juvenal; it exhibits a lively contrast between the olden time and the effeminacy of the Satirists own cotemporaries.

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Time was, and that was term'd the Time of Gold,  
 Whose world and time were yong, that now are old;  
 (When quiet Saturn swaid the mace of Lead;  
 And Pride was yet unborne, and yet unbred.)  
 Time was, that, whiles the Autumne fall did last,  
 Our hungry Sires gap't for the falling Mast

Of the Dodonian oke.

Could no unhusked skorne leave the tree,  
 But there was challenge made whose it might bee.  
 And, if some nice and likuorous appetite  
 Desir'd more daintie dish of rare delite,  
 They scal'd the stored Crab with clasped knee,  
 'Till they had sated their delicious eie:  
 Or search'd the hopefull thicks of hedgy-rows,  
 For brierie berries, or hawes, or sourer sloes:  
 Or, when they meant to fare fin'st of all,  
 They lick't oake-leaves besprint with hony fall.  
 As for the thrise three-angled Beechnut shell,  
 Or Chesnut's armed huske and hid kernell,  
 No Squire durst touch, the Law would not afford,  
 Kept for the Court, and for the Kings owne bord.



Their Royall Plate was clay, or wood, or stone;  
The Vulgar, save his hand, else had he none.  
Their only seller was the neighbour brooke:  
None did for better care, for better looke.  
Was then no paying of the Brewer's scape,  
Nor greedie Vintner mixt the strained grape.

The King's Pavilion was the grassy green,  
Under safe shelter of the shadie treen.

Under each banke men layd their lims along,

Not wishing any ease, not fearing wrong:

Clad with their owne, as they were made of old,

Not fearing shame, not feeling any cold.

But when, by Ceres huswifry and paine

Men learn'd to bury the reviving graine;

And father Janus taught the new found Vine

Rise on the Elme, with many a Friendly Twine;

And base desire bade men to delven low,

For needlesse mettals; then 'gan mischief grow.

Then farewell, fayrest age, the worlds best dayes;

Thriving in ill, as it in age decays.—

Then crept in Pride, and Poevish Covetise;

And Men grew greedy, discordous, and nice.

Now Man, that earst haile-fellow was with Beast,

Woxe on to weene himseife a God at least.

No aery foule can take so high a flight,

Tho' she her daring wings in clouds have dight;

Nor Fish can dive so deep in yeelding sea,

Tho' Thetis' self should swear her safetie;

Nor fearefull Beast can dig his cave so lowe,

As could he further than Earth's centre go;

As that the ayre, the earth, or ocean,

Should shield them from the gorge of greedy Man.

Hath utmost Inde ought better, than his owne?

Then utmost Inde is neare, and rife to gone.

O Nature! was the World ordain'd for nought

But fill Man's maw, and feed Man's idle thought?  
 Thy Grandsire's words savour'd of thriftie leekes,  
 Or manly garlick; but thy furnace reekes  
 Hote steams of wine; and can aloofe descrie  
 The drunken draughts of sweete autumnitie.  
 They naked went; or clad in ruder hide,  
 Or home-spun russet, void of forraine pride:  
 But thou canst make in-garish gauderie,  
 To smite a foole's far-fetched liverie.  
 A French head join'd to necke Italian:  
 Thy thighs from Germanie, and breast fro' Spain:  
 An Englishman is none, a fool in all:  
 Many in one, and one in severall.  
 Then Men were Men; but now the greater part  
 Beasts are in life, and Women are in heart.  
 Good nature 'selfe, that homely Emperour,  
 In proudest pompe was not so clad of yore,  
 As is the under Groome of the Ostlerie,  
 Husbanding it in work day yeomanrie.  
 Lo! the long date of those expired dayes,  
 Which the inspired Merlin's word fore-says;  
 When dunghill peasants shall be dight as Kings:  
 Then one confusion another brings:  
 Then fare well, fairest age, the Worlds best dayes  
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These Satires, with Notes by Singer, in addition to Warton's observations, have been republished in 8vo. 1824. They may also be found in the 10th volume of *Hall's Works*, 8vo. 1808, with Warton's Notes, as well as Mr. Ellis's and Mr. Pratt's Illustrations.

Of our Satirical Poetry, taking satire in its moral and dignified sense, Hall, according to Campbell, claims and may be allowed to be the founder: thus in the Prologue to his Satires he says—

I first adventure with fool hardy might,  
To thread the steps of perilous despight:  
I first adventure, follow me who list,  
And be the second English Satyrist.

Hall's Prologue to Book 3, implies his knowledge of former Satirists.

"Some say my Satyrs over-loosely flow,  
Nor hide their gall inough from open show:  
Not riddle like, obscuring their intent;  
But, packe-staffe plaine, uttering what thing they meant,  
Contrairie to the Roman Ancients,  
Whose words were short, and darksome was their sence.  
Who reads one line of their harsh poesies,  
Thrise must he tak his wind, and breath him thrise.  
*My muse would follow them that have fore-gone,*

*But cannot with an English Pinion:*  
 For looke how farre the Ancient Comedie  
 Past former Satyre in her Libertie;  
 So farre must mind yeelde unto them of olde,  
 'Tis better be too bad, than be too bold.

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The first satire of the third Book affords a fair specimen the Author, and, in the opinion of Mr. Ellis, strikingly resembles the VIth Satire of Juvenal; it exhibits a lively contrast between the olden time and the effeminacy of the Satirists or cotemporaries.

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Time was, and that was term'd the Time of Gold,  
 Whose world and time were yong, that now are old;  
 (When quiet Saturn swaid the mace of Leád;  
 And Pride was yet unborne, and yet unbred.)  
 Time was, that, whiles the Autumne fall did last,  
 Our hungry Sires gap't for the falling Mast  
 Of the Dodonian oke.  
 Could no unhusked skorne leave the tree.  
 But there was challenge made whose it might bee.  
 And, if some nice and liknorous appetite  
 Desir'd more daintie dish of rare delite,  
 They scal'd the stored Crab with clasped knee,  
 'Till they had sated their delicious eie:  
 Or search'd the hopefull thicks of hedgy-rows,  
 For brierie berries, or hawes, or sourer sloes:  
 Or, when they meant to fare fin'st of all,  
 They lick't oake-leaves besprint with hony fall.  
 As for the thrise three-angled Beechnut shell,  
 Or Chesnut's armed huske and hid kernell,  
 No Squire durst touch, the Law would not afford,  
 Kept for the Court, and for the Kings owne bord.



Their Royall Plate was clay, or wood, or stone;  
The Vulgar, save his hand, else had he none.  
Their only seller was the neighbour brooke:  
None did for better care, for better looke.  
Was then no paying of the Brewer's scape,  
Nor greedie Vintner mixt the strained grape.  
The King's Pavilion was the grassy green,  
Under safe shelter of the shadie treen.  
Under each banke men layd their lims along,  
Not wishing any ease, not fearing wrong:  
Clad with their owne, as they were made of old,  
Not fearing shame, not feeling any cold.  
But when, by Ceres huswifry and paine  
Men learn'd to bury the reviving graine;  
And father Janus taught the new found Vine  
Rise on the Elme, with many a Friendly Twine;  
And base desire bade men to delven low,  
For needlesse mettals; then 'gan mischief grow.  
Then farewell, fayrest age, the worlds best dayes;  
Thriving in ill, as it in age decays.—  
Then crept in Pride, and Peevish Covetise;  
And Men grew greedy, discordous, and nice.  
Now Man, that earst haile-fellow was with Beast,  
Woxe on to weene himsef a God at least.  
No aery foule can take so high a flight,  
Tho' she her daring wings in clouds have dight;  
Nor Fish can dive so deep in yeelding sea,  
Tho' Thetis' self should swear her safetie;  
Nor fearefull Beast can dig his cave so lowe,  
As could he further than Earth's centre go;  
As that the ayre, the earth, or ocean,  
Should shield them from the gorge of greedy Man.  
Hath utmost Inde ought better, than his owne?  
Then utmost Inde is neare, and rife to gone.  
O Nature! was the World ordain'd for nought

But fill Man's maw, and feed Man's idle thought ?

Thy Grandsire's words savour'd of thriftie leekes,

Or manly garlick; but thy furnace reekes

Hote steams of wine; and can aloofe descrie

The drunken draughts of sweete antummitie.

They naked went; or clad in ruder hide,

Or home-spun russet, void of forraine pride:

But thou canst maske in garish gauderie,

To smite a foole's far-fetched liverie.

A French head join'd to necke Italian:

Tly thighs from Germanie, and breast fro' Spain:

An Englishman is none, a fool in all:

Many in one, and one in severall.

Then Men were Men; but now the greater part

Beasts are in life, and Women are in heart.

Good nature 'selfe, that homely Emperour,

In proudest pompe was not so clad of yore,

As is the under Groome of the Ostlerie,

Husbanding it in work day yeomanrie.

Lo! the long date of those expired dayes,

Which the inspired Merlin's word fore-says;

When dunghill peasants shall be dight as Kings

*Then one confusion another brings:*

Then fare well, fairest age, the Worlds best dayes

Thriving in all, as it in age decayes.

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Experienced Nature in this latter age,  
Willing her master-piece should then be wrought,  
Such my faire Celia set on Earth's large stage,  
As all the Gods in emulation brought,  
For they did thinke if Nature only might  
Brag of her worth, she should insult o're them;  
Wherefore they 'greed to have an equal right,  
That they of her perfection part might claime:  
Pallas gave wisdom, Juno stateliness,  
And the milde morning gave her modestie;

The Græce's cartiage, Venus loveliness,  
 And chaste Diana choicest chastitie.  
 Thus heaven and earth their powers did combine  
 To make her perfect, kind love made her mine.

## TO CÆLIA.

Once early as the ruddy bashfull morn  
 Did leave yon Phœbus purple streaming bed,  
 And did with scarlet streames east Heaven adorne,  
 I to my fairest Cælia's chamber sped:  
 She, goddess-like, stood combing of her haire,  
 Which like a sable vaile did cloath her round,  
 Her ivory combe was white, her hand more faire;  
 She straight and tall, her tresses traile'd to ground,  
 Amazed I stood, thinking my deere had beene  
 Turn'd goddess, every sense to sight was gone,  
 With bashfull blush my blisse fled I once seene,  
 Left me transformed as it were in stone,  
 Yet did I wish so ever to have remained,  
 Had she but stay'd, and I my sight retained.

*Drayton's (Michael) Poly-Olbion, with the second part, folios  
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A large paper copy at Hunter's sale, in 1813, produced 27*l.* 6*s.*

It is remarked by Mr. Grenville (says Dibdin), that sheet O in this work is suppressed, and that the defective paging from 96 to 105 is not supplied in ALL the copies of this book. Captain John Smith, Admiral of New England, (says Granger,) deserves to be ranked with the greatest travellers and adventurers of his age. He was sometime in the service of the Emperor, and the Prince of Transylvania, against the Grand Signior, where he distinguished himself by challenging three Turks of quality to single combat, and cutting off their heads,

\* The Portrait of Marston, by Simon Pate, about is valued by Galt. Smith's own Portrait, by Pate, of an oval shape, is at top on left hand corner of the Map of New England, and also occurs several times on another Map belonging to the same History. See Granger, vol. i. p. 399.

† An Edition, folio, dated 1632, with Portraits and Plates, sold in the sale of G. Nassau's Library, 1824, for 7*l.*

for which achievement he bore on his coat of arms three Turks Heads. He afterwards went to America, where he was taken prisoner by the savage Indians, from whom he found means to escape. He often hazarded his life in naval engagements with Pirates, Spanish Men of War, and in other adventures; and had a considerable hand in reducing New England to the obedience of Great Britain, and in reclaiming the inhabitants from barbarism." All which exploits are detailed in the History of Virginia by himself.

Matoako, alias Rebecca, daughter to Pouhatan, Sovereign of Virginia, and who is called Pocahontas by Capt. Smith in his History, may be considered as a national benefactress, as to her (says Granger, vol. ii. p. 58) we are indebted for the preservation of Virginia, when in the state of an infant colony. In 1607, when she was about 12 or 13 years of age, she not only procured the liberty, but saved the life of Capt. Smith, whom, together with his men, her father intended to murder by surprize. In 1612, she was herself a prisoner; and soon after married Mr. Rolfe, whom Smith calls a gentleman. In 1616, after she had been instructed in our language and the Christian religion, she was brought to England, and introduced and graciously received at Court. The next year, upon her return home, she died on ship board at Gravesend, strongly impressed with religious sentiments. The good sense, humanity, and generosity of this woman, do her honour, as they carried her far above the prejudices of her education, and the barbarous customs of her country. She was the first Virginian who was converted to Christianity, that could speak our language, or had a child by an Englishman."

The Library at Eton contains King James 1st's copy, and in



the Fonthill Library was a presentation copy; other large paper copies are in the Libraries of some of our principal Bibliomaniacs.

*Smith's Travels and Adventures in Europe, Asia, Africa, and America. Small folio. Sixty pages only. With Plates.*  
1630.

Mr. Grenville's copy, according to Dibdin's Library Companion, p. 284, cost him 5*l.* 5*s.*

It was reprinted in vol. ii. of Churchill's Collection of Voyages.

*Braccelli (Giov. Bat.) Bizarie di Varie Figure. 8vo. oblong.*  
1624.

See *The Repertorium Bibliographicum*, where it is described as "A most rare and singular Book, containing Prints of human Figures formed by the strangest materials, as diamonds, hoops, bladders, pieces of carpentry, battledores, chains, culinary utensils, &c. When the correctness of the delineations, and the boldness of the attitudes, are considered—we see the hand of a great Master through the laughable whimsicality of his subjects."

A copy is in the Strawberry Hill Collection, and one was in the Library at Fonthill.

*Darcie (Abraham) Annales of the famous Empresse Elizabeth, Queene of England, &c. translated out of French. Large paper. 2 vols. 4to. Benj. Fisher. (No date.)*

Large paper copies differ from the small in the following particulars: viz. that the date (1625) is wanting in them,

*But cannot with an English Pinetree*  
 For looke how farre the Ancient Comedie  
 Past former Satyre in her Libertie;  
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 'Tis better be too bad, than be too bold.

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 They naked went; or clad in ruder hide,  
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 To smite a foole's far-fetched liverie.  
 A French head join'd to necke Italian:  
 Thy thighs from Germanie, and breast fro' Spain:  
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Wherefore they 'greed to have an equal right,  
That they of her perfection part might claime:  
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"Reader, (I know not yet whether gentle or no,) some I know have been angry (I dare not assume the honour of their anger) at my Poetical Boldness, and blamed in mine, what commends other suits—earliness: others who are either of a weak faith or strong malice have thought me like a pipe, which never sounds but when 'tis blowed in, and read me not as Abraham Cowley, but Authorem Anonymum: To the first I answer, that it is an envious Frost which nips the blossoms because they appear quickly: to the latter, that he is the worst Homicide who strives to marther another's fame: to both, that it is a ridiculous folly to condemn or laugh at the Stars, because the Moon and Sun shine brighter. The small Fire I have is rather blown than extinguished by this Wind. For the itch of Poesie by being angered increaseth, by rubbing

spreads further; which appears in that I have ventur'd upon this third edition. What though it be neglected? It is but I am sure, the first book which hath lighted Tobacco, or been employed by Cooks and Grocers. If in all mens judgments it suffer Shipwrack, it shall something content me, that it hath pleased myself and the Bookseller. In it you shall find one argument (and I hope I shall need no more) to confute unbelievers; which is, that as mine age, and consequently experience (which is yet but little) hath increased, so they have not left my Poesie flagging behind them. I should not be angry to see any one burn my *Pyramus and Thisbe*, nay I would do it myself, but that I hope a pardon may easily be gotten for the errors of *ten years of age*. My *Constantia and Philetus* confesseth me *two years older* when I writ it. The rest were made since upon several occasions, and perhaps do not bely the time of their birth. Such as they are, they were created by me, but their fate lies in your hands; it is only you can effect that neither the Bookseller repent himself of his charge in Printing them, nor I of my labour in composing them. Farewell."

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One or two specimens of them here cannot but prove acceptable, and will convey their own excuse for the space they occupy.

## GOLD.

A mighty pain to love it is,

And 'tis a pain that pain to miss,

But of all pains the greatest pain

It is to love—but love in vain.

Virtue now nor Noble Blood,

Nor Wit by Love is understood;

Gold alone does passion move.

Gold monopolizes Love!

A curse on her, and on the man

Who this traffick thus began!

A curse on him who found the ore!

A curse on him who digg'd the store!

A curse on him who did refine it!

A curse on him who first did coin it!

A curse all curses else above

On him, who us'd it first in Love!!

Gold begets in Brethren, hate;

Gold in Families, debate;

Gold does Friendships separate,

Gold does Civil-Wars create;

These the smallest harms of it!

Gold, alas, does Love beget,

## THE GRASSHOPPER.

Happy Insect what can be

In Happiness compar'd to Thee?

Fed with nourishment divine,

The dowy-morning's gentle Wine,  
 Nature waits upon thee still,  
 And thy verdant cup does fill,  
 'Tis fill'd wherever thou dost tread  
 Nature's self's thy Ganymede.  
 Thou dost drink, and dance, and sing;  
 Happier than the happiest King!  
 All the fields which thou dost see,  
 All the Plants belong to thee,  
 All that Summer hours produce,  
 Fertile made with early juice.  
 Man for thee does Sow and Plough;  
 Farmer *He*, and Landlord *Thou*!  
 Thou doest innocently Joy;  
 Nor does thy Luxury destroy;  
 The Shepherd gladly heareth thee,  
 More Harmonious than *He*.  
 Thee, Country hinds with gladness hear,  
 Prophet of the ripened year!  
 Thee Phoebus loves, and does inspire;  
 Phoebus is himself thy Sire.  
 To thee of all things upon Earth,  
 Life is no longer than thy mirth.  
 Happy Insect, happy Thou,  
 Dost neither Age nor Winter know,  
 But when thou'st drunk, and danc'd, and sung,  
 Thy fill, the flow'ry Leaves among,  
 (Voluptuous, and wise withall,  
 Epicuræan Animal!)  
 Sated with thy Summer Feast,  
 Thou retirest to endless rest.

#### THE EPICURE.

Fill the Bowl with raso Wine,  
 Around our Temples Roses twine,



And let us cheerfully smile,  
 Like the Wine and Roses smile,  
 Crown'd with Roses we condemn  
 Gyge's wealthy diadem.  
 To Day is our's ; what do we fear ?  
 To Day is our's, we have it here.  
 Let's treat it kindly, that it may  
 Wish, at least, with us to stay.  
 Let's banish Business, banish Sorrow ;  
 To the Gods belongs To-Morrow.

*Baron's (R.) Cyprian Academy. 8vo. 1847.*

A copy sold at Saunders', 1818, for 6l. 16s. 6d.

This Romance was written when the Author was only 17 years of age, and in it he introduces two Dramatic Pieces, entitled "*Deorum Dono*," and "*Gripus and Hegio*." The Author was nephew of *James Howell*, Author of the *Familiar Letters*, who thus speaks of it in his *Letters*, 8vo. p. 432, Lond. 1754,

*To Mr. R. Baron, at Paris.*

Gentle Sir,

I received and presently ran over your *Cyprian Academy* with much greediness and no vulgar delight ; and Sir, I hold myself much honoured for the Dedication you have been pleased to make thereof to me, for it deserved a far higher patronage. Truly I must tell you without any compliment, that I have seldom met with such an ingenious mixture of prose and verse, interwoven with such varieties of fancy and charming strains

tains, forests, castles, &c. in this Island, intermixed with it's remarkable antiquities, rarities, and commodities. Prince Henry, to whom this first part is dedicated, and of whom it exhibits a Print, in a military posture, exercising a pike, had shown the Poet some singular marks of his favor: the immature death, therefore, of this young Prince, was a great loss to him. There are eighteen songs in this volume, illustrated with the learned notes of Selden; and there are maps before every song, wherein the cities, mountains, forests, rivers, &c. are represented by the figures of men and women. His metre of twelve syllables, being now antiquated, it is quoted more for the History than the Poetry in it; and in that respect is so very exact, that, as Bishop Nicholson observes, it affords a much truer account of this kingdom and the dominion of Wales, than could well be expected from the pen of a Poet. It is interwoven with many fine Episodes; of the conquest of this Island by the Romans; of the coming of the Saxons, the Danes, and the Normans, with an account of their Kings; of English Warriors, Navigators, Saints, and of the Civil Wars of England, &c. This volume was reprinted in 1622, with the *Second Part*, or continuation of twelve Songs more, making thirty in the whole, and dedicated to Prince Charles, to whom he gives hopes of bestowing the like pains upon Scotland.

Winstanley, in his Lives of the English Poets, says of Dryden that "he was a Poet of a pious temper, his conscience having always the command of his fancy; very temperate in his life, slow of speech, and inoffensive in company. He changed his burial for a crown of glory, anno 1631, and was buried in Westminster Abbey."

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 'Tis fill'd wherever thou dost tread  
 Nature's self's thy Ganymede.

Thou dost drink, and dance, and sing;  
 Happier than the happiest King!  
 All the fields which thou dost see,  
 All the Plants belong to thee,  
 All that Summer hours produce;  
 Fertile made with early juice.

Man for thee does Sow and Plough;  
 Farmer *He*, and Landlord *Thou*!

Thou doest innocently Joy;

Nor does thy Luxury destroy;

The Shepherd gladly heareth thee,

More Harmonious than *He*.

Thee, Country hinds with gladness hear,

Prophet of the ripened year!

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Phoebus is himself thy Sire.

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Thou retirest to endless rest.

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Fill the Bowl with ramic Wine,

Around our Temples Roses twine;

And let us cheerfully smile,  
 Like the Wine and Roses smile,  
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See *The Repertorium Bibliographicum*, where it is described as "A most rare and singular Book, containing Prints of human Figures formed by the strangest materials, as diamonds, hoops, bladders, pieces of carpentry, battledores, chains, culinary utensils, &c. When the correctness of the delineations, and the boldness of the attitudes, are considered—we see the hand of a great Master through the laughable whimsicality of his subjects."

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*Darcie (Abraham) Annales of the famous Empresse Elizabeth, Queene of England, &c. translated out of French. Large paper. 2 vols. 4to. Benj. Fisher. (No date.)*

Large paper copies differ from the small in the following particulars: viz. that the date (1625) is wanting in them,

whilst it is added to the small paper copies. At the back of the Print of Elizabeth are fourteen verses in colour, but in the small copies only the two last verses in common print are found.

Mr. T. Grenville has a large paper copy, with the dedication to Prince Charles, in letters of gold. On the last leaf of vol. ii. is a brilliant Portrait of Darcie by Delaram, of which also impressions are to be found in the copies possessed by the Marquis of Stafford, General Dowdeswell, and in Mr. Plumer's copy, sold at Sotheby's, in 1822, for 10*l.* 15*s.*

*Cowley's (Abraham) Poetical Blossoms. With Portrait of the Author in his 13th year, by Vaughan. 4to. 1633.*  
In Longman's Bibliotheca Ang. Poet. a copy, with the Portrait, is marked at 16*l.*; and another, wanting the Portrait, at 4*l.*

Perry's sale, 1822, 4*l.*

*Cowley's Love's Riddle, a Pastoral Comedie, written at the time of his being a King's Schollar in Westminster Schools. With Portrait. 1638.*

G. Nassau, Esq. 1824, 3*l.* 10*s.*

*The Works of Mr. Abraham Cowley, consisting of those which were formerly printed, and those which he designed for the press. Now published out of the Author's Original Copies. 12mo. Lond. 1681.*

*Second Part of Ditto, including his Poetical Blossoms. Lond. 1682.*

This latter edition of Cowley's Works contains Dr. Sprat's Account of the Life and Writings of Cowley, written to Mr.

M. Clifford," and which is of such a character that Dr. Johnson, who places Cowley first in his "*Lives*," and has devoted one hundred five pages to the examination of his Works, says, "that what Spent did not tell of Cowley cannot now be known. I must, therefore," he continues, "recommend the perusal of his Work, to which my narration can be considered only as a slender supplement."

Cowley's Poetical Blossoms gave early promise of future ripe fame; they were first printed at the early age of 15, and whilst he was a school boy at Westminster; three editions had been sold, and the book had become very scarce, when the fourth edition appeared, in 1682, the Town, according to the Bookseller's Advertisement, hardly affording one copy. The following Address to the reader, by Cowley himself, is exceedingly curious; both on its own account, and for the fact of fixing the age at which his early productions were written:

"Reader, (I know not yet whether gentle or no,) some I know have been angry (I dare not assume the honour of their anger) at my Poetical Boldness, and blamed in mine; what commends other suits—earliness: others who are either of a weak faith or strong malice have thought me like a pipe, which never sounds but when 'tis blowed in, and read me not as Abrahama Cowley, but Authorem Anonymum: To the first I answer, that it is an envious Frost which nips the blossoms before they appear quickly: to the latter, that he is the worst Homicide who strives to marther another's fame: to both, that it is a ridiculous folly to condemn or laugh at the Stars, because the Moon and Sun shine brighter. The small Fire I have is rather blown than extinguished by this Wind. For the itch of Poésie by being angered increaseth, by rubbing

But fill Man's maw, and feed Man's idle thought?

Thy Grandsire's words savour'd of thriftie leekes,

Or manly garlick; but thy furnace reekes

Hote steams of wine; and can aloofe descrie

The drunken draughts of sweete autummitie.

They naked went; or clad in ruder hide,

Or home-spun russet, void of forraine pride:

But thou canst make in garish gauderie,

To smite a foole's far-fetched liverie.

A French head join'd to necke Italian:

Thy thighs from Germanie, and breast fro' Spain:

An Englishman is none, a fool in all:

Many in one, and one in severall.

Then Men were Men; but now the greater part

Beasts are in life, and Women are in heart.

Good nature 'selfe, that homely Emperour,

In proudest pompe was not so clad of yore,

As is the under Groome of the Ostlerie,

Husbanding it in work day yeomanrie.

Lo! the long date of those expired dayes,

Which the inspired Merlin's word fore-says;

When dunghill peasants shall be dight as Kings

*Then one confusion another brings:*

Then fare well, fairest age, the Worlds best dayes

Thriving in all, as it in age decayes.

In Phillips's *Theatrum Poetarum*, 8vo. Canterbury, 1800, p. 326, &c. may be found a concise and satisfactory account of Bishop Hall. "He is universally allowed," says Phillips, "to have been a man of great wit and learning, and of as great meekness, modesty, and piety." His works, published at various periods in folio, quarto, and octavo, "are filled," says Bayle, "with fine thoughts, excellent morality, and a great deal of piety."

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*Life and Death of Edmund Geninges, (alias Ironmonger.)*

4to. *Portrait and Plates.* St. Omers. 1614.

Gulston, 2l.; Townley, 5l.; G. Nassau, 1824, blue morocco, 12l. 5s.

"Edmund Jennings," says Granger, "was admitted into the English College, at Rheims, under Dr. afterwards Cardinal Allen, and when he was 20 years of age, ordained Priest. He was soon afterwards sent into England, where he was apprehended in the act of celebrating Mass. He was executed by hanging and quartering in Gray's Inn Fields, Dec. 10th, 1591."

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At Mr. Bindley's sale it produced 35*l.* 14*s.*; at Mr. Perry's, 1822, 38*l.* 6*s.* described as containing the Portraits of Hannay and of his Patroness, Anne of Denmark. Sir M. Sykes's copy, which had been Mr. Bindley's, sold, in 1824, for 42*l.* 10*s.* 6*d.*

The following extracts may be found in Beloe's Anecdotes of Literature, vol. vi. and which I hope I shall be excused for abstracting, considering the value of the Book cited, and the difficulty of obtaining even a glance at such Bibliomaniacal Desiderata.

Experienced Nature in this latter age,  
Willing her master-piece should then be wrought,  
Such my faire Celia set on Earth's large stage,  
As all the Gods in emulation brought,  
For they did thinke if Nature only might  
Brag of her worth, she should insult o're them;  
Wherefore they 'greed to have an equal right,  
That they of her perfection part might claime:  
Pallas gave wisdom, Juno statelinesse,  
And the milde morning gave her modestie;

The Grace's carriage, Venus loveliness,  
 And chaste Diana choicest chastitie.  
 Thus heaven and earth their powers did combine  
 To make her perfect, kind love made her mine.

## TO CÆLIA.

Once early as the ruddy bashfull morne  
 Did leave wan Phœbus purple streaming bed,  
 And did with scarlet streames east Heaven adorne,  
 I to my fairest Cælia's chamber sped:  
 She, goddess-like, stood combing of her haire,  
 Which like a sable vaile did cloathé her round,  
 Her ivory comb was white, her hand more faire,  
 She straight and tall, her tresses traile'd to ground,  
 Amazed I stood, thinking my deere had beene  
 Turn'd goddess, every sense to sight was gone,  
 With bashfull blush my blisse fled I once seene,  
 Left me transformed as it were in stone,  
 Yet did I wish so ever to have remained,  
 That she but stay'd, and I my sight retained.

*Drayton's (Michael) Poly-Olbion, with the second part, folio  
 Frontispiece and Portrait of Prince Henry by Hole, and all  
 the other Plates. 1613—1622.*

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"In 1613," says 'Phillips's Theatrum Poetarum, 8vo. 1800,'  
 Drayton published the first part of his *Poly-olbion*, by which  
 Greek title, signyfying *very happy*, he denotes England; as  
 the antient name of Albion is by some derived from Olbion,  
 happy. It is a chorographical description of the rivers, moun-

tains, forests, castles, &c. in this Island, intermixed with it's remarkable antiquities, rarities, and commodities. Prince Henry, to whom this first part is dedicated, and of whom it exhibits a Print, in a military posture, exercising a pike, had shewn the Poet some singular marks of his favor: the immature death, therefore, of this young Prince, was a great loss to him. There are eighteen songs in this volume, illustrated with the learned notes of Selden; and there are maps before every song, wherein the cities, mountains, forests, rivers, &c. are represented by the figures of men and women. His metre of twelve syllables, being now antiquated, it is quoted more for the History than the Poetry in it; and in that respect is so very exact, that, as Bishop Nicholson observes, it affords a much truer account of this kingdom and the dominion of Wales, than could well be expected from the pen of a Poet. It is interwoven with many fine Episodes; of the conquest of this Island by the Romans; of the coming of the Saxons, the Danes, and the Normans, with an account of their Kings; of English Warriors, Navigators, Saints, and of the Civil Wars of England, &c. This volume was reprinted in 1622, with the Second Part, or continuation of twelve Songs more, making thirty in the whole, and dedicated to Prince Charles, to whom he gives hopes of bestowing the like pains upon Scotland.

Winstanley, in his Lives of the English Poets, says of Drayton that "he was a Poet of a pious temper, his conscience having always the command of his fancy; very temperate in his life, slow of speech, and inoffensive in company. He changed his laurel for a crown of glory, anno 1631, and was buried in Westminster Abbey."

*Smith's (Capt. John) History of Virginia, New England, and the Summer Isles. Folio. 1624. With Frontispiece, containing the Portraits of Queen Elizabeth, King James I<sup>st</sup>, and Prince Charles; also the scarce Portraits of the Dutchess of Richmond and Marston,\* the Portrait of Capt. Smith on the Map of New England, and several other Maps and Prints. Folio. 1624.†*

A fine copy of this book, handsomely bound, was in Collins the bookseller's catalogue, a few years back, marked 8*l.* 8*s.*—Payne and Foss mark a copy at 6*l.* 6*s.*—At Dr. F. Bernard's sale, in 1698, a copy sold for four shillings and two pence!!

A large paper copy at Hunter's sale, in 1813, produced 27*l.* 6*s.*

It is remarked by Mr. Grenville (says Dibdin), that sheet O in this work is suppressed, and that the defective paging from 96 to 105 is not supplied in ALL the copies of this book.

Captain John Smith, Admiral of New England, (says Granger,) deserves to be ranked with the greatest travellers and adventurers of his age. He was sometime in the service of the Emperor, and the Prince of Transylvania, against the Grand Signior, where he distinguished himself by challenging three Turks of quality to single combat, and cutting off their heads,

\* The Portrait of Marston, by Simon Pate, above is valued by Gail Gold at 4*l.* 4*s.* Smith's own Portrait, by Pate, of an oval size, is at top on left hand corner of the Map of New England, and also occurs several times on another Map belonging to the same History. See Granger, vol. i. p. 399.

† An Edition, folio, dated 1632, with Portraits and Plates, sold in the sale of G. Nassau's Library, 1824, for 7*l.*

says, that under the pretence of describing the *Terra Australia Incognita*, Hall reversed the plan of Sir T. More's *Utopia*, and characterized the vices of existing nations.

*Hall's (J.) Virgedemiarium.*

The three first Books, called "*Toothless Satires, Poetical, Academical, and Moral,*" were first printed by T. Creed for R. Dexter. 12mo. Lond. 1597.

The three last Books appeared under the Title of *Virgedemiarium; The three last Bookes of Byting Satyres*. 12mo. Lond. Printed by R. Bradocke for R. Dexter, &c. 1598. It begins with Satires of Book 4.

This original edition complete is estimated by Dibdin at 15*l*. Longman and Co. in the *Bibl. Ang. Poet.* mark a copy at 25*l*.

The next edition (of the whole) is entitled *Virgedimiarium, the three last* (in reality all six) *Bookes of the Byting Satyres, corrected and amended with some additions by J. H.* 12mo. Lond. for R. Dexter, &c. 1599.\*

G. Nassau, 1824, 1*l*. 1*s*.

*Ditto*. 8vo. 1602.

Brand, 2*l*. 12*s*. 6*d*.; Stevens, 3*l*. 3*s*.

where he taught several Ganzas or Wild Geese to fly with a light machine, and to fetch and carry things for his convenience. He after some time ventured to put himself into the machine, and they carried him with great ease. He happened to be in this Aerial Chariot when these Ganzas, which were birds of passage, took their flight to the Moon, and was directly carried to that Planet. He gives a very ingenious description of what occurred in his Journey, and also of the Wonders he saw when he arrived there."

\* See Warton's *Observations on Spense*, vol. i. p. 187, 8vo.

*Reprinted at Oxford. 12mo. 1753.*

G. Nassau, 1824, 12s.

Gray, the Poet, in a letter to his friend Dr. Wharton, of Durham, alluding to this edition, says, "Bishop Hall's Satires, called *Virgidemiarum*, are lately republished. They are full of spirit and poetry, as much of the first as Dr. Donne, and far more of the latter; they were written when he was about 23 years old."

These Satires, with Notes by Singer, in addition to Warton's observations, have been republished in 8vo. 1824. They may also be found in the 10th volume of *Hall's Works*, 8vo. 1808, with Warton's Notes, as well as Mr. Ellis's and Mr. Pratt's Illustrations.

Of our Satirical Poetry, taking satire in its moral and dignified sense, Hall, according to Campbell, claims and may be allowed to be the founder: thus in the Prologue to his Satires he says—

I first adventure with fool hardy might,  
To thread the steps of perilous despight:  
I first adventure, follow me who list,  
And be the second English Satyrist.

Hall's Prologue to Book 3, implies his knowledge of former Satirists.

"Some say my Satyrs over-loosely flow,  
Nor hide their gall inough from open show:  
Not riddle like, obscuring their intent;  
But, packe-staffe plaine, uttering what thing they meant,  
Contrairie to the Roman Ancients,  
Whose words were short, and darksome was their sence.  
Who reads one line of their harsh poesies,  
Thrise must he tak his wind, and breath him thrise.  
*My muse would follow them that have fore-gone,*

*But cannot with an English Pinion:*  
 For looke how farre the Ancient Comedie  
 Past former Satyrs in her Libertie;  
 So farre must mine yeelde unto them of olde,  
 'Tis better be too bad, than be too bold.

## Prologue to Book 2

The first satire of the third Book affords a fair specimen the Author, and, in the opinion of Mr. Ellis, strikingly resembles the VIth Satire of Juvenal; it exhibits a lively contrast between the olden time and the effeminacy of the Satirists or cotemporaries.

## BOOK III.—SATIRE I.

Time was, and that was term'd the Time of Gold,  
 Whose world and time were yong, that now are old;  
 (When quiet Saturn swaid the mace of Leád;  
 And Pride was yet unborne, and yet unbred.)  
 Time was, that, whiles the Autumne fall did last,  
 Our hungry Sires gap't for the falling Mast

Of the Dodonian oke.

Could no unhusked skorne leave the tree,  
 But there was challenge made whose it might bee.  
 And, if some nice and likuorous appetite  
 Desir'd more daintie dish of rare delite,  
 They scal'd the stored Crab with clasped knee,  
 'Till they had sated their delicious eie:  
 Or search'd the hopefull thicks of hedgy-rows,  
 For brierie berries, or hawes, or sourer sloes:  
 Or, when they meant to fare fin'st of all,  
 They lick't oake-leaves besprint with hony fall.  
 As for the thrise three-angled Beechnut shell,  
 Or Chesnut's armed huske and hid kernell,  
 No Squire durst touch, the Law would not afford,  
 Kept for the Court, and for the Kings owne bord.



Their Royall Plate was clay, or wood, or stone;  
The Vulgar, save his hand, else had he none.  
Their only seller was the neighbour brooke:  
None did for better care, for better looke.  
Was then no paying of the Brewer's scape,  
Nor greedie Vintner mixt the strained grape.

The King's Pavilion was the grassy green,  
Under safe shelter of the shadie treen.

Under each banke men layd their lims along,

Not wishing any ease, not fearing wrong:

Clad with their owne, as they were made of old,

Not fearing shame, not feeling any cold.

But when, by Ceres huswifry and paine

Men learn'd to bury the reviving graine;

And father Janus taught the new found Vine

Rise on the Elme, with many a Friendly Twine;

And base desire bade men to delven low,

For needlesse mettals; then 'gan mischief grow.

Then farewell, fayrest age, the worlds best dayes;

Thriving in ill, as it in age decays.—

Then crept, in Pride, and Peevish Covetise;

And Men grew greedy, discordous, and nice.

Now Man, that earst haile-fellow was with Beast,

Woxe on to weene himselfe a God at least.

No aery foule can take so high a flight,

Tho' she her daring wings in clouds have dight;

Nor Fish can dive so deep in yeelding sea,

Tho' Thetis' self should swear her safetie;

Nor fearefull Beast can dig his cave so lowe,

As could he further than Earth's centre go;

As that the ayre, the earth, or ocean,

Should shield them from the gorge of greedy Man.

Hath utmost Inde ought better, than his owne?

Then utmost Inde is neare, and rife to gone.

O Nature! was the World ordain'd for nought

But fill Man's maw, and feed Man's idle thought?  
 Thy Grandsire's words savour'd of thriftie leekes,  
 Or manly garlick; but thy furnace reekes  
 Hote steams of wine; and can aloofe descrie  
 The drunken draughts of sweete autummitie.  
 They naked went; or clad in ruder hide,  
 Or home-spun russet, void of forraine pride:  
 But thou canst make in-garish gauderie,  
 To smite a foole's far-fetched liverie.  
 A French head join'd to necke Italian:  
 Thy thighs from Germanie, and breast fro' Spain:  
 An Englishman is none, a fool in all:  
 Many in one, and one in severall.  
 Then Men were Men; but now the greater part  
 Beasts are in life, and Women are in heart.  
 Good nature 'selfe, that homely Emperour,  
 In proudest pompe was not so clad of yore,  
 As is the under Groome of the Ostlerie,  
 Husbanding it in work day yeomanrie.  
 Lo! the long date of those expired dayes,  
 Which the inspired Merlin's word fore-says;  
 When dunghill peasants shall be dight as Kings  
 Then one confusion another brings:  
 Then fare well, fairest age, the Worlds best dayes  
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Willing her master-piece should then be wrought,  
Such my faire Celis set on Earth's large stage,  
As all the Gods in emulation brought,  
For they did thinke if Nature only might  
Brag of her worth, she should insult o're them;  
Wherefore they 'greed to have an equal right,  
That they of her perfection part might claime:  
Pallas gave wisdom, Juno statehnesse,  
And the milde morning gave her modestie;

The Grace's carriage, Venus loveliness,

And chaste Diana choicest chastity.

Thus heaven and earth their powers did combine

To make her perfect, kind love made her mine.

#### TO CÆLIA.

Once early on the ruddy bashfull morn

Did leave wan Phœbus purple streaming bed,

And did with scarlet streames east Heaven adorne,

To my fairest Cælia's chamber sped:

She, goddess-like, stood combing of her haire,

Which like a sable vail did cloath her round,

Her ivory comb was white, her hand more faire,

She straight and tall, her tresses trailed to ground,

Amazed I stood, thinking my deere had beene

Turn'd goddess, every sense to sight was gone,

With bashfull blush my blisse fled I once seene,

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and the fifth in 1597, and the three last not till many years after his death, for which reason some have suspected them to be interpolated, though they were deposited in the hands of Archbishop Abbot, from whose copy they were printed about the beginning of the Civil Wars."

Beloe, in his *Anecdotes of Literature*, says, "Neither Walton in his *Life of Hooker*, nor Bishop Gauden, nor many others that give an account of Hooker and his Writings, make any mention of the Books or Tracts which gave occasion to his writing *The Ecclesiastical Polity*. Whitgift had written an Answer to the *Admonition to the Parliament*, and thereby engaged in a controversy with Thomas Cartwright, the supposed Author of it. Hooker, in this his excellent Work, undertook the defence of our Ecclesiastical Establishment, against which Cartwright appears to have been the most powerful of all the opponents."\*

Hooker was some time Master of the Temple, and afterwards Rector of Bishopsbourne in Kent. There is a Portrait of him, 12mo. *Hollar sculp.* from Sparrow's *Rationale of the Common Prayer*; and another in folio, *Gail. Faithorne sculp.* frontispiece to his *Ecclesiastical Polity*, and according to Granger the best impressions are to be found in the earliest editions of that work, containing only the five books.

Much surprise has been expressed at the Rev. T. F. Dibdin's omission of this work in his "*Library Companion*:"† its re-

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\* Beloe's *Anecdotes of Literature*, vol. i. p. 22, 23, furnishes a detailed list of these controversial Writings.

† There is an old folio Book, called "*The Student's Library, selected from the Athenian Oracles*," somewhat approximating to Mr. Dibdin's plan: but a mere skeleton, both in bulk and matter, in comparison with the Rev. Gentleman's "*sleeke and ryghte usefull*" volume.

putation precludes all suspicion of any other cause than accident, and I doubt not that in a future edition the zealous Bibliomaniac, will bring this *Ecclesiastical Canon* into full play, and if his great gun fail in silencing such petty cavillers, I think he will be perfectly justified, as a true son of the Church Militant, in knocking his opponent down with the first folio edition of Hooker's *Ecclesiastical Polite*; but let him take care and not injure the Portrait!

Hall's (Jos.) *Mundus alter et idem: sive Terra Australis antea hac semper incognita, &c. Authore Mercurio Britannico.* 8vo. First edition, with frontispiece by Kip.

Sold at Brand's sale for 1l. 7s.; at G. Nassau's, 1824, 1l. 13s.  
Reprinted, with the Maps, in Pratt's edition of Hall's Works, 10 vols. 8vo. Lond. 1808.

Hall's (Jos.) *Discovery of a New World, or a Description of South Indies, hitherto unknown, by an English Mercury.* 8vo. No date. Imprinted for E. Blount.

Unknown to Ames or Herbert.

Brand's sale, 1807, 3l. 7s.; G. Nassau's, 1824, 2l. 1s.

The preceding Work by Hall, Bishop of Norwich, was the prototype whence Dean Swift borrowed the idea of *Gulliver's Travels*.\* Mr. Campbell, speaking of this satirical fiction,

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\* It is also very probable that Swift derived some portion of his Voyage to Laputa from Bishop Godwin's "*Man in the Moon, or a Discourse of a Voyage thither by Domingo Gonsales*," 8vo. 1638. "In this Philosophical Romance, which was repeatedly printed, Domingo Gonsales, a diminutive Spaniard, is supposed to be shipwrecked on an uninhabited Island,

says, that under the pretence of describing the *Terra Australia Incognita*, Hall reversed the plan of Sir T. More's *Utopia*, and characterized the vices of existing nations.

*Hall's (J.) Virgedemiarium.*

The three first Books, called "*Toothless Satires, Poetical, Academical, and Moral*," were first printed by T. Creed for R. Dexter. 12mo. Lond. 1597.

The three last Books appeared under the Title of *Virgedemiarium, The three last Bookes of Byting Satyres*. 12mo. Lond. Printed by R. Bradocke for R. Dexter, &c. 1598. It begins with Satires of Book 4.

This original edition complete is estimated by Dibdin at 15*l*. Longman and Co. in the *Bibl. Ang. Poet.* mark a copy at 25*l*.

The next edition (of the whole) is entitled *Virgedimiarium, the three last* (in reality all six) *Bookes of the Byting Satyres, corrected and amended with some additions by J. H.* 12mo. Lond. for R. Dexter, &c. 1599.\*

G. Nassau, 1824, 1*l*. 1*s*.

*Ditto.* 8vo. 1602.

Brand, 2*l*. 12*s*. 6*d*.; Stevens, 3*l*. 3*s*.

where he taught several Ganzas or Wild Geese to fly with a light machine, and to fetch and carry things for his convenience. He after some time ventured to put himself into the machine, and they carried him with great ease. He happened to be in this Aerial Chariot when these Ganzas, which were birds of passage, took their flight to the Moon, and was directly carried to that Planet. He gives a very ingenious description of what occurred in his Journey, and also of the Wonders he saw when he arrived there."

\* See Warton's *Observations on Spense*, vol. i. p. 187, 8vo.



*Reprinted at Oxford. 12mo. 1753.*

*G. Nassau, 1824, 12s.*

Gray, the Poet, in a letter to his friend Dr. Wharton, of Durham, alluding to this edition, says, "Bishop Hall's Satires, called *Virgidemiarum*, are lately republished. They are full of spirit and poetry, as much of the first as Dr. Donne, and far more of the latter; they were written when he was about 23 years old."

These Satires, with Notes by Singer, in addition to Warton's observations, have been republished in 8vo. 1824. They may also be found in the 10th volume of *Hall's Works*, 8vo. 1808, with Warton's Notes, as well as Mr. Ellis's and Mr. Pratt's Illustrations.

Of our Satirical Poetry, taking satire in its moral and dignified sense, Hall, according to Campbell, claims and may be allowed to be the founder: thus in the Prologue to his Satires he says—

I first adventure with fool hardy might,  
To thread the steps of perilous despight:  
I first adventure, follow me who list,  
And be the second English Satyrist.

Hall's Prologue to Book 3, implies his knowledge of former Satirists.

"Some say my Satyr over-loosely flow,  
Nor hide their gall inough from open show:  
Not riddle like, obscuring their intent;  
But, packe-staffe plaine, uttering what thing they meant,  
Contrairie to the Roman Ancients,  
Whose words were short, and darksome was their sence.  
Who reads one line of their harsh poesies,  
Thrise must he tak his wind, and breath him thrise.  
*My muse would follow them that have fore-gone,*

*But cannot with an English Pinetree*  
 For looke how farre the Ancient Comedie  
 Past former Satyre in her Libertie;  
 So farre must mind yeelde unto them of olde,  
 'Tis better be too bad, than be too bold.

## Prologue to Book 2

The first satire of the third Book affords a fair specimen of the Author, and, in the opinion of Mr. Ellis, strikingly resembles the VIth Satire of Juvenal; it exhibits a lively contrast between the olden time and the effeminacy of the Satirists own cotemporaries.

## BOOK III.—SATIRE I.

Time was, and that was term'd the Time of Gold,  
 Whose world and time were yong, that now are old;  
 (When quiet Saturn swaid the mace of Lead;  
 And Pride was yet unborne, and yet unbred.)  
 Time was, that, whiles the Autumne fall did last,  
 Our hungry Sires gap't for the falling Mast

## Of the Dodonian oke.

Could no unhusked skorne leave the tree.  
 But there was challenge made whose it might bee.  
 And, if some nice and likourous appetite  
 Desir'd more daintie dish of rare delite,  
 They scal'd the stored Crab with clasped knee,  
 'Till they had sated their delicious eie:  
 Or search'd the hopefull thicks of hedgy-rowes,  
 For brierie berries, or hawes, or sourer sloes:  
 Or, when they meant to fare fin'st of all,  
 They lick't oake-leaves besprint with hony fall.  
 As for the thrise three-angled Beechnut shell,  
 Or Chesnut's armed huske and hid kernell,  
 No Squire durst touch, the Law would not afford,  
 Kept for the Court, and for the Kings owne bord.

Their Royall Plate was clay, or wood, or stone;  
The Vulgar, save his hand, else had he none.  
Their only seller was the neighbour brooke:  
None did for better care, for better looke.  
Was then no paying of the Brewer's scape,  
Nor greedie Vintner mixt the strained grape.

The King's Pavilion was the grassy green,  
Under safe shelter of the shadie treen.

Under each banke men layd their lims along,

Not wishing any ease, not fearing wrong:

Clad with their owne, as they were made of old,

Not fearing shame, not feeling any cold.

But when, by Ceres huswifry and paine

Men learn'd to bury the reviving graine;

And father Janus taught the new found Vine

Rise on the Elme, with many a Friendly Twine;

And base desire bade men to delven low,

For needlesse mettals; then 'gan mischief grow.

Then farewell, fayrest age, the worlds best dayes;

Thriving in ill, as it in age decays.—

Then crept in Pride, and Peevish Covetise;

And Men grew greedy, discordous, and nice.

Now Man, that earst haile-fellow was with Beast,

Woxe on to weene himselfe a God at least.

No aery foule can take so high a flight,

Tho' she her daring wings in clouds have dight;

Nor Fish can dive so deep in yeelding sea,

Tho' Thetis' self should swear her safetie;

Nor fearefull Beast can dig his cave so lowe,

As could he further than Earth's centre go;

As that the ayre, the earth, or ocean,

Should shield them from the gorge of greedy Man.

Hath utmost Inde ought better, than his owne?

Then utmost Inde is neare, and rife to gone.

O Nature! was the World ordain'd for nought

But fill Man's maw, and feed Man's idle thought?

Thy Grandsire's words savour'd of thriftie leekes,

Or manly garlick; but thy furnace reekes

Hote steams of wine; and can aloofe descrie

The drunken draughts of sweete autumnitie.

They naked went; or clad in ruder hide,

Or home-spun russet, void of forraine pride:

But thou canst maske in garish gauderie,

To smite a foole's far-fetched liverie.

A French head join'd to necke Italian:

Thy thighs from Germanie, and breast fro' Spain:

An Englishman is none, a fool in all:

Many in one, and one in severall.

Then Men were Men; but now the greater part

Beasts are in life, and Women are in heart.

Good nature 'selfe, that homely Emperour,

In proudest pompe was not so clad of yore,

As is the under Groome of the Ostlerie,

Husbanding it in work day yeomanrie.

Lo! the long date of those expired dayes,

Which the inspired Merlin's word fore-says;

When dunghill peasants shall be dight as Kings

*Then one confusion* another brings:

Then fare well, fairest age, the Worlds best dayes

Thriving in all, as it in age decayes.

In Phillips's *Theatrum Poetarum*, 8vo. Canterbury, 1800, p. 326, &c. may be found a concise and satisfactory account of Bishop Hall. "He is universally allowed," says Phillips, "to have been a man of great wit and learning, and of as great meekness, modesty, and piety." His works, published at various periods in folio, quarto, and octavo, "are filled," says Bayle, "with fine thoughts, excellent morality, and a great deal of piety."

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***Life and Death of Edmund Geninges, (alias Ironmonger.)***  
 4to. *Portrait and Plates.* St. Omers. 1614.

Gulston, 2l.; Townley, 5l.; G. Nassau, 1824, blue morocco, 12l. 5s.

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The following extracts may be found in *Beloe's Anecdotes of Literature*, vol. vi. and which I hope I shall be excused for abstracting, considering the value of the Book cited, and the difficulty of obtaining even a glance at such Bibliomaniacal *Desiderata*.

Experienced Nature in this latter age,  
Willing her master-piece should then be wrought,  
Such my faire Celia set on Earth's large stage,  
As all the Gods in emulation brought,  
For they did thinke if Nature only might  
Brag of her worth, she should insult o're them;  
Wherefore they 'greed to have an equal right,  
That they of her perfection part might claime:  
Pallas gave wisdom, Juno stateliness,  
And the milde morning gave her modestie;

The Græce's carriage, Venus loveliness,  
 And chaste Diana choicest chastitie.  
 Thus heaven and earth their powers did combine  
 To make her perfect, kind love made her mine.

## TO CÆLIA.

Once early as the ruddy bashfull morn  
 Did leave wan Phœbus purple streaming bed,  
 And did with scarlet streames east Heaven adorne,  
 I to my fairest Cælia's chamber sped:  
 She, goddess-like, stood combing of her haire,  
 Which like a vable vaile did cloathè her round,  
 Her ivory comb was white, her hand more faire;  
 She straight and tall, her tresses traile'd to ground,  
 Amazed I stood, thinking my deere had beene  
 Turn'd goddesse, every sense to sight was gone,  
 With bashfull blush my blisse fled I once scene,  
 Left me transformed as it were in stone,  
 Yet did I wish so ever to have remained,  
 That she but stay'd, and I my sight retained.

*Drayton's (Michael) Poly-Olbion, with the second part, folio  
 Frontispiece and Portrait of Prince Henry by Hole, and all  
 the other Plates. 1613—1622.*

Col. Stanley's sale, 1813, 9l. 19s. 6d.; G. Nassau, Esq. 1824,  
 5l.

"In 1613," says 'Phillips's Theatrum Poetarum, 8vo. 1800,'  
 "Drayton published the first part of his *Poly-albion*, by which  
 Greek title, signyfying *very happy*, he denotes England; as  
 the antient name of Albion is by some derived from Olbion,  
 happy. It is a chorographical description of the rivers, moun-

tains, forests, castles, &c. in this Island, interspersed with its remarkable antiquities, rarities, and commodities. Prince Henry, to whom this first part is dedicated, and of whom it exhibits a Print, in a military posture, exercising a pike, had shown the Poet some singular marks of his favor: the immature death, therefore, of this young Prince, was a great loss to him. There are eighteen songs in this volume, illustrated with the learned notes of Selden; and there are maps before every song, wherein the cities, mountains, forests, rivers, &c. are represented by the figures of men and women. His metre of twelve syllables, being now antiquated, it is quoted more for the History than the Poetry in it; and in that respect is so very exact, that, as Bishop Nicholson observes, it affords a much truer account of this kingdom and the dominion of Wales, than could well be expected from the pen of a Poet. It is interwoven with many fine Episodes; of the conquest of this Island by the Romans; of the coming of the Saxons, the Danes, and the Normans, with an account of their Kings, of English Warriors, Navigators, Saints, and of the Civil Wars of England, &c. This volume was reprinted in 1622, with the Second Part, or continuation of twelve Songs more, making thirty in the whole, and dedicated to Prince Charles, to whom he gives hopes of bestowing the like pains upon Scotland.

Winstanley, in his Lives of the English Poets, says of Dryden that "he was a Poet of a pious temper, his conscience being always the command of his fancy; very temperate in his life, slow of speech, and inoffensive in company. He changed his habit for a crown of glory, anno 1681, and was buried in Westminster Abbey."



*Smith's (Capt. John) History of Virginia, New England, and the Summer Isles. Folio. 1624. With Frontispiece, containing the Portraits of Queen Elizabeth, King James I., and Prince Charles; also the scarce Portraits of the Dukes of Richmond and Monmouth,\* the Portrait of Capt. Smith on the Map of New England, and several other Maps and Views. Folio. 1624.†*

A fine copy of this book, handsomely bound, was in Collins the bookseller's catalogue, a few years back, marked 8l. 8s.—Payne and Foss mark a copy at 6l. 6s.—At Dr. F. Bernard's sale, in 1698, a copy sold for four shillings and two pence!!

A large paper copy at Hunter's sale, in 1813, produced 27l. 6s.

It is remarked by Mr. Grenville (says Dibdin), that sheet O in this work is suppressed, and that the defective paging from 96 to 105 is not supplied in ALL the copies of this book.

Captain John Smith, Admiral of New England, (says Granger,) deserves to be ranked with the greatest travellers and adventurers of his age. He was sometime in the service of the Emperor, and the Prince of Transylvania, against the Grand Signior, where he distinguished himself by challenging three Turks of quality to single combat, and cutting off their heads,

The Portrait of Monmouth, by Simon Passe, above is valued by Galt at 40l. Smith's own Portrait, by Passe, of the same time, is at the middle hand corner of the Map of New England, and also occurs several times on another Map belonging to the same History. See Granger, vol. i. p. 399.

† An Edition, folio, dated 1682, with Portraits and Plates, sold in the sale of G. Nassau's Library, 1824, for 7l.

for which achievement he bore on his coat of arms three **Turks Heads**. He afterwards went to America, where he was taken prisoner by the savage Indians, from whom he found means to escape. He often hazarded his life in naval engagements with **Pirates**, Spanish Men of War, and in other adventures; and had a considerable hand in reducing New England to the obedience of Great Britain, and in reclaiming the inhabitants from barbarism." All which exploits are detailed in the History of Virginia by himself.

Matoako, alias Rebecca, daughter to Pouhatan, Sovereign of Virginia, and who is called Pocahontas by Capt. Smith in his History, may be considered as a national benefactress, as to her (says Granger, vol. ii. p. 58) we are indebted for the preservation of Virginia, when in the state of an infant colony. In 1607, when she was about 12 or 13 years of age, she not only procured the liberty, but saved the life of Capt. Smith, whom, together with his men, her father intended to murder by surprize. In 1612, she was herself a prisoner; and soon after married Mr. Rolfe, whom Smith calls a gentleman. In 1616, after she had been instructed in our language and the Christian religion, she was brought to England, and introduced and graciously received at Court. The next year, upon her return home, she died on ship board at Gravesend, strongly impressed with religious sentiments. The good sense, humanity, and generosity of this woman, do her honour, as they carried her far above the prejudices of her education, and the barbarous customs of her country. She was the first Virginian who was converted to Christianity, that could speak our language, or had a child by an Englishman."

The Library at Eton contains King James 1st's copy, and in

the Fonthill Library was a presentation copy; other large paper copies are in the Libraries of some of our principal Bibliomaniacs.

*Smith's Travels and Adventures in Europe, Asia, Africa, and America. Small folio. Sixty pages only. With Plates.*  
1630.

Mr. Grenville's copy, according to Dibdin's Library Companion, p. 284, cost him 5*l.* 5*s.*

It was reprinted in vol. ii. of Churchill's Collection of Voyages.

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*Braccelli (Giov. Bat.) Bizarie di Varie Figure. 8vo. oblong.*  
1624.

See *The Repertorium Bibliographicum*, where it is described as "A most rare and singular Book, containing Prints of human Figures formed by the strangest materials, as diamonds, hoops, bladders, pieces of carpentry, battledores, chains, culinary utensils, &c. When the correctness of the delineations, and the boldness of the attitudes, are considered—we see the hand of a great Master through the laughable whimsicality of his subjects."

A copy is in the Strawberry Hill Collection, and one was in the Library at Fonthill.

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*Darcie (Abraham) Annales of the famous Empresse Elizabeth, Queene of England, &c. translated out of French. Large paper. 2 vols. 4to. Benj. Fisher. (No date.)*

Large paper copies differ from the small in the following particulars: viz. that the date (1625) is wanting in them,

*But cannot with an English Pinna*  
 For looke how farre the Ancient Comedie  
 Past former Satyre in her Libertie;  
 So farre must mind yeelde unto them of olde,  
 'Tis better be too bad, than be too bold.

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But when, by Ceres huswifry and paine

Men learn'd to bury the reviving graine;

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 Or manly garlick; but thy furnace reekes  
 Hote steams of wine; and can aloofe descrie  
 The drunken draughts of sweete autumnitie.  
 They naked went; or clad in ruder hide,  
 Or home-spun russet, void of forraine pride:  
 But thou canst maske in garish gauderie,  
 To smite a foole's far-fetched liverie.  
 A French head join'd to necke Italian:  
 Thy thighs from Germanie, and breast fro' Spain:  
 An Englishman is none, a fool in all:  
 Many in one, and one in severall.  
 Then Men were Men; but now the greater part  
 Beasts are in life, and Women are in heart.  
 Goed nature 'selfe, that homely Emperour,  
 In proudest pompe was not so clad of yore,  
 As is the under Groome of the Ostlerie,  
 Husbanding it in work day yeomanrie.  
 Lo! the long date of those expired dayes,  
 Which the inspired Merlin's word fore-says;  
 When dunghill peasants shall be dight as Kings  
 Then one confusion another brings:  
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For they did thinke if Nature only might  
Brag of her worth, she should insult o're them;  
Wherefore they 'greed to have an equal right,  
That they of her perfection part might claime;  
Pallas gave wisdom, Juno stateliness,  
And the milde morning gave her modestie;



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And chaste Diana choicest chastitie.

Thus heaven and earth their powers did combine

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And did with scarlet streames east Heaven adorne,

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5*l.*

"In 1613," says 'Phillips's Theatrum Poetarum, 8vo. 1800,'  
"Drayton published the first part of his *Poly-olbion*, by which  
Greek title, signyfying *very happy*, he denotes England; as  
the antient name of Albion is by some derived from Olbion,  
*happy*. It is a chorographical description of the rivers, moun-

for which achievement he bore on his coat of arms three **Turks Heads**. He afterwards went to America, where he was taken prisoner by the savage Indians, from whom he found means to escape. He often hazarded his life in naval engagements with **Pirates**, **Spanish Men of War**, and in other adventures; and had a considerable hand in reducing New England to the obedience of Great Britain, and in reclaiming the inhabitants from barbarism." All which exploits are detailed in the *History of Virginia* by himself.

Matoako, alias Rebecca, daughter to Pouhatan, Sovereign of Virginia, and who is called Pocahontas by Capt. Smith in his *History*, may be considered as a national benefactress, as to her (says Granger, vol. ii. p. 58) we are indebted for the preservation of Virginia, when in the state of an infant colony. In 1607, when she was about 12 or 13 years of age, she not only procured the liberty, but saved the life of Capt. Smith, whom, together with his men, her father intended to murder by surprize. In 1612, she was herself a prisoner; and soon after married Mr. Rolfe, whom Smith calls a gentleman. In 1616, after she had been instructed in our language and the Christian religion, she was brought to England, and introduced and graciously received at Court. The next year, upon her return home, she died on ship board at Gravesend, strongly impressed with religious sentiments. The good sense, humanity, and generosity of this woman, do her honour, as they carried her far above the prejudices of her education, and the barbarous customs of her country. She was the first Virginian who was converted to Christianity, that could speak our language, or had a child by an Englishman."

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## SECOND JOURNALS, 1822

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This latter edition of Cowley's Works contains Dr. Spralls's Account of the Life and Writings of Cowley, written to Mr.

Mr. Clifford, and which is of such a character that Dr. Johnson, who places Cowley first in his *"Lives,"* and has devoted some hundred &c. pages to the examination of his Works, says, that what Sprat did not tell of Cowley cannot now be known. I must, therefore," he continues, "recommend the perusal of his Work, to which my narration can be considered only as a slight supplement."

Cowley's Poetical Blossoms gave early promise of future fame; they were first printed at the early age of 15, and whilst he was a school boy at Westminster; three editions had been sold, and the book had become very scarce, when the fourth edition appeared, in 1682, the Town, according to the Book-seller's Advertisement, hardly affording one copy. The following Address to the reader, by Cowley himself, is exceedingly curious, both on its own account, and for the fact of fixing the age at which his early productions were written.

"Reader, (I know not yet whether gentle or no,) some I know have been angry (I dare not assume the honour of their anger) at my Poetical Boldness, and blamed in mine, what commends other suits—earliness: others who are either of a weak faith or strong malice have thought me like a pipe, which never sounds but when 'tis blowed in, and read me not as Abraham Cowley, but Authorem Anonymum: To the first I answer, that it is an envious Frost which nips the blossoms because they appear quickly: to the latter, that he is the worst Homicide who strives to marther another's fame: to both, that it is a ridiculous folly to condemn or laugh at the Stars, because the Moon and Sun shine brighter. The small Fire I have is rather blown than extinguished by this Wind. For the itch of Poetic by being angered increaseth, by rubbing

spreads farther; which appears in that I have ventured upon this third edition. What though it be neglected? It is but I am sure, the first book which hath lighted Tobacco, on been employed by Cooks and Grocers. If in all mens judgments, it suffer Shipwrack, it shall something content me, that it hath pleased myself and the Bookseller. In it you shall find one argument (and I hope I shall need no more) to confute unbelievers; which is, that as mine age, and consequently experience (which is yet but little) hath increased, so they have not left my Poesie flagging behind them. I should not be angry to see any one burn my *Pyramus and Thisbe*, nay I would do it myself, but that I hope a pardon may easily be gotten for the errors of *ten years of age*. My *Constantia and Philetus* confesseth me *two years older* when I writ it. The rest were made since upon several occasions, and perhaps do not bely the time of their birth. Such as they are, they were created by me, but their fate lies in your hands; it is only you can effect that neither the Bookseller repent himself of his charge in Printing them, nor I of my labour in composing them. Farewell."

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One or two specimens of them here cannot but prove acceptable, and will convey their own excuse for the space they occupy.

## GOLD.

A mighty pain to love it is,

And 'tis a pain that pain to miss,

But of all pains the greatest pain

It is to love—but love in vain.

Virtue now nor Noble Blood,

Nor Wit by Love is understood;

Gold alone does passion move.

Gold monopolizes Love!

A curse on her, and on the man

Who this traffick thus began!

A curse on him who found the ore!

A curse on him who digg'd the store!

A curse on him who did refine it!

A curse on him who first did coin it!

A curse all curses else above

On him, who us'd it first in Love!!

Gold begets in Brethren, hate;

Gold in Families, debate;

Gold does Friendships separate,

Gold does Civil-Wars create;

These the smallest harms of it!

Gold, alas, does Love beget,

## THE GRASSHOPPER.

Happy Insect what can be

In Happiness compar'd to Thee?

Fed with nourishment divine,

The dewy-morning's gentle breath  
 Nature waits upon thee still,  
 And thy verdant cup does fill,  
 'Tis fill'd wherever thou dost tread  
 Nature's self's thy Gambrine.  
 Thou dost drink, and dance, and sing;  
 Happier than the happiest King!  
 All the fields which thou dost see,  
 All the Plants belong to thee,  
 All that Summer hours produce,  
 Fertile made with early juice.  
 Man for thee does Sow and Plough;  
 Farmer He, and Landlord Thou!  
 Thou doest innocently Joy;  
 Nor does thy Luxury destroy;  
 The Shepherd gladly heareth thee,  
 More Harmonious than He.  
 Thee, Country hinds with gladness hear,  
 Prophet of the ripened year!  
 Thee Phoebus loves, and does inspire;  
 Phoebus is himself thy Sire.  
 To thee of all things upon Earth,  
 Life is no longer than thy mirth.  
 Happy Insect, happy Thou,  
 Dost neither Age nor Winter know.  
 But when thou'st drunk, and danc'd, and sung,  
 Thy fill, the flow'ry Leaves among,  
 (Voluptuous, and wise withall,  
 Epicurean Animal!)  
 Sated with thy Summer Feast,  
 Thou retirest to endless rest.

### THE EPICURE.

Fill the Bowl with rosin Wine,  
 Around our Temples Roses twine.



And let us cheerfully smile,  
Like the Wine and Roses smile,  
Crown'd with Roses we condemn  
Gyge's wealthy diadem.  
*To Day is our's ; what do we fear?*  
*To Day is our's, we have it here.*  
Let's treat it kindly, that it may  
Wish, at least, with us to stay.  
Let's banish Business, banish Sorrow;  
To the Gods belongs *To-Morrow.*

*Baron's (R.) Cyprian Academy. 8vo. 1847.*

A copy sold at Saunders', 1818, for 6l. 16s. 6d.

This Romance was written when the Author was only 17 years of age, and in it he introduces two Dramatic Pieces, entitled "*Deorum Dono*," and "*Gripus and Hegio*." The Author was nephew of *James Howell*, Author of the *Familiar Letters*, who thus speaks of it in his *Letters*, 8vo. p. 432, Lond. 1754.

*To Mr. R. Baron, at Paris.*

Gentle Sir,

I received and presently ran over your *Cyprian Academy* with much greediness and no vulgar delight; and Sir, I hold myself much honoured for the Dedication you have been pleased to make thereof to me, for it deserved a far higher patronage. Truly I must tell you without any compliment, that I have seldom met with such an ingenious mixture of prose and verse, interwoven with such varieties of fancy and charming strains

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And 'tis a pain that pain to miss,  
But of all pains the greatest pain  
It is to love—but love in vain.

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Nor Wit by Love is understood;  
Gold alone does passion move.  
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A curse on her, and on the man  
Who this traffick thus began!

A curse on him who found the ore!

A curse on him who digg'd the store!

A curse on him who did refine it!

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Gold does Civil Wars create;

These the smallest harms of it!

Gold, alas, does Love beget,

## THE GRASSHOPPER.

Happy Insect what can be  
In Happiness compar'd to Thee?  
Fed with nourishment divine,

The dewy-morning's gentle Wither;  
 Nature waits upon thee still,  
 And thy verdant cup does fill,  
 'Tis fill'd wherever thou dost tread  
 Nature's self's thy Ganymede.  
 Thou dost drink, and dance, and sing;  
 Happier than the happiest King!  
 All the fields which thou dost see,  
 All the Plants belong to thee,  
 All that Summer hours produce,  
 Fertile made with early juice.  
 Man for thee does Sow and Plough;  
 Farmer *He*, and Landlord *Thou*!  
 Thou doest innocently Joy;  
 Nor does thy Luxury destroy;  
 The Shepherd gladly heareth thee,  
 More Harmonious than *He*.  
 Thee, Country hinds with gladness hear,  
 Prophet of the ripened year!  
 Thee Phoebus loves, and does inspire;  
 Phoebus is himself thy Sire.  
 To thee of all things upon Earth,  
 Life is no longer than thy mirth.  
 Happy Insect, happy Thou,  
 Dost neither Age nor Winter know,  
 But when thou'st drunk, and danc'd, and sung,  
 Thy fill, the flow'ry Leaves among,  
 (Voluptuous, and wise withall,  
 Epicurean Animal!)  
 Sated with thy Summer Feast,  
 Thou retirest to endless rest.

#### THE EPICURE.

Fill the Bowl with rousé Wine,  
 Around our Temples Roses twine;



And let us cheerfully smile,  
 Like the Wine and Roses smile,  
 Crown'd with Roses we condemn  
 Gyge's wealthy diadem.  
 To Day is our's ; what do we fear ?  
 To Day is our's, we have it here.  
 Let's treat it kindly, that it may  
 Wish, at least, with us to stay.  
 Let's banish Business, banish Sorrow ;  
 To the Gods belongs To-Morrow.

*Baron's (R.) Cyprian Academy. 8vo. 1647.*

A copy sold at Saunders's, 1818, for 6*l.* 16*s.* 6*d.*

This Romance was written when the Author was only 17 Years of age, and in it he introduces two Dramatic Pieces, entitled "*Deorum Dono*," and "*Gripos and Hegio*." The Author was nephew of *James Howell*, Author of the *Familiar Letters*, who thus speaks of it in his *Letters*, 8vo. p. 432, Lond. 1754.

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of amorous passions, which have made all the Ladies of the land in love with you. If you begin already to court the Muses so handsomely, and have got such footing on *Parnassus*, you may in time be Lord of the whole Hill; and those nice Girls, because Apollo is now grown unwieldy and old, and may make choice of you to officiate in his room and preside over them.

There is usually a Portrait prefixed to the *Cyprian Academy* of the Author, aged 19, without his name, but this, from the date, must have been intended for the Work I shall next mention: viz.

*Pocula Castalia, &c. Poems.* 8vo. 1650. By R. Baron.

Which sold at Woodhouse's sale for 2l. 8s.

According to the Author of *Censura Literaria*, vol. i. p. 166, R. Baron, the Author of these Poems, was born 1630, educated at Cambridge, and afterwards at Gray's Inn. Mr. Ellis, who has given a specimen of his writings, says, "Whatever is Poetical in him appears to be pilfered from other Writers."

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*Aoua (Christoval de) Nuevo descubrimiento del Gran Rio de las Amazonas.* Small 4to. En Madrid en la imprenta del Reyno. 1641.

This very rare book contains only 46 leaves of text, preceded by six leaves of preliminary matter, including the title.

Camus de Limare 248 francs; Saint Ceran 181 francs; Gaignat 170 francs; Paris sale, 1791, 10l. 10s.; Heathcote, 8l. 18s. 6d.; Stanley, 16l.

The Author, a Spanish Jesuit, was sent on a mission to the American Indians: but the projects expected from its disco-

Series respecting the great River were afterwards disapproved by the House of Braganza; and Philip IV. ordered all the copies of this curious book to be destroyed, so that for many years two only were known to exist; one in the Vatican Library, and another in the possession of M. de Gomberville, who translated it into French under the title of  
*“Relation de la Riviere des Amazones.”* 2 tom. 12mo.  
 Paris, 1682.

*Annalia Dubrensis. Upon the Yearly Celebration of Mr. Robert Dover's Olimpick Games upon Cotswold Hills, &c.*  
 4to. Lond. 1636.

Steevens, 17. 2s.; Townley, 3l. 3s. (reprint); Saunders, 1818, 13l. 2s. 6d.; Bindley, December, 1818, 12l. 12s.; Hon. G. Nassau, 1824, (reprint,) 2l. 11s. 6d. Thorpe's Catalogue, 1824, 8l. 8s.

The Frontispiece to the above Book represents the Games and Sports, such as men playing at cudgels, wrestling, leaping, pitching the bar, throwing the iron hammer, handling the pike, leaping over the heads of men kneeling, standing upon their hands, &c. Also women dancing, men hunting and coursing the hare with hounds, greyhounds, &c. With a castle built of boards, on a hillock, with guns therein firing, and the Picture of the great Director, Captain Dover, on horseback, riding from place to place.

This Book, which hath the running title *Cotswold Games* on every page, consists of verses made by several hands, on the said *Annalia Dubrensis*. These Games were begun and continued, at a certain time in the year, for 40 years, by one

Robert Dover, an Attorney, of Barton on the Heath, in Warwickshire, son of John Dover, of Norton, who being without activity, and of a generous, free, and publick spirit, who, with leave from King James 1st, select a place on Gotswood Hills, in Gloucestershire, wherein those Games should be acted. En- dition Porter, Esq. a native of this country, and a servant to that King, to encourage Dover, gave him some of the King's clothes, with a hat, feather, and ruff, purposely to be used on the occasion of these Sports. Dover used to be constantly there in person, thus decked out and well mounted and accoutred, and was the chief Director and Manager of those Games, which were frequented by the Nobility and Gentry, for sixty miles round, 'till, as blunt Anthony Wood expresses it, "the rascally Rebellion was began by the Presbyterians, which gave a stop to their proceedings, and spoyled all that was generous or ingenious elsewhere." These sports were afterwards revived, but not, I imagine, with their original spirit; I recollect, that Geoffrey Wildgoose and his man Tugwell's first Essay in Spiritual Quixotism, is described by the Rev. Mr. Graves, as taking place at Dover's Hill Revel.\*

The Poetry in the Annalia Dubrensis, was the work of several Poets, some of whom were then, as Wood says, the chiefest of the Nation, as Michael Drayton, Thomas Randolph, of Cambridge; Ben Johnson; Owen Feltham; Captain John Mennes; Shakerley Marmion, Esq.; T. Heywood, Gent. &c. Others of lesser note were John Trussell, who continued Daniels' History of England; Joh. Menston; F. Rattens, M. Basse; W. Denny, &c. &c.

\* See the Spiritual Quixote, vol. i. chap. ix.

*Barkdale's (Elorent) Nympha Libethris: or the Countess  
 of Mass presenting some extempore Verses to the Imitation of  
 Young Bachelors. Four Parts. 12mo. Lond. 1654.*

A copy of this rare book, of which the contents have been  
 amply described by Mr. Park in the 6th volume of the *Contra-  
 Literaria*, sold in a sale at Saunders's, in 1818, for 14s. 12d.  
 and was bought, I believe, by Mr. Dent.

A reprint by Sir E. Brydges, 8vo. 1816, sold at Mr. G.  
 Nassau's sale, 1824, for 16s.

Wood, who also furnishes an account of Barkdale and his  
 very numerous productions, says that this work has nothing at  
 all to do with the *Amelia Dubensis*, with which it has by  
 some persons been confounded.

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*El Diablo Coivelo, Novela de la otra vida. 8vo. Barcelona.  
 1646.*

Le Sage is supposed to have founded his *Diable Boiteux* on  
 this work.

A copy in Lloyd's sale, 1819, 1l. 2s.

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*Indicium contra Tyrannos: sive, de Principis in Populum,  
 Populiq[ue] in Principem, legitima potestate, Stephanus Junius  
 Bruto Celsus, Auctore. 8vo. Edinburgæ. Ann. 1579.  
 De la Puissance légitime du Prince sur le Peuple et du Peu-  
 ple sur le Prince, trad. du Lat. (par François Etienne) 8vo.  
 1581.*

whilst it is added to the small paper copies. At the back of the Print of Elizabeth are fourteen verses in colour, but in the small copies only the two last verses in common print are found.

Mr. T. Grenville has a large paper copy, with the dedication to Prince Charles, in letters of gold. On the last leaf of vol. ii. is a brilliant Portrait of Darcie by Delaram, of which also impressions are to be found in the copies possessed by the Marquis of Stafford, General Dowdeswell, and in Mr. Plumer's copy, sold at Sotheby's, in 1822, for 10*l.* 15*s.*

*Cowley's (Abraham) Poetical Blossoms. With Portrait of the Author in his 13th year, by Vaughan. 4to. 1633.* In Longman's Bibliotheca Ang. Poet. a copy, with the Portrait, is marked at 16*l.*; and another, wanting the Portrait, at 4*l.*

Perry's sale, 1822, 4*l.*

*Cowley's Love's Riddle, a Pastoral Comedie, written at the time of his being a King's Schollar in Westminster School. With Portrait. 1638.*

G. Nassau, Esq. 1824, 3*l.* 10*s.*

*The Works of Mr. Abraham Cowley, consisting of those which were formerly printed, and those which he designed for the press. Now published out of the Author's Original Copies. 12mo. Lond. 1691.*

*Second Part of Ditto, including his Poetical Blossoms. Lond. 1682.*

This latter edition of Cowley's Works contains Dr. Sprat's Account of the Life and Writings of Cowley, written to Mr.

Mr. Clifford," and which is of such a character that Dr. Johnson, who places Cowley first in his "Lives," and has devoted one hundred five pages to the examination of his Works, says, "that what Sprat did not tell of Cowley cannot now be known. I must, therefore," he continues, "recommend the perusal of his Work, to which my narration can be considered only as a slender supplement."

Cowley's Poetical Blossoms gave early promise of future fame; they were first printed at the early age of 18, and whilst he was a school boy at Westminster; three editions had been sold, and the book had become very scarce, when the fourth edition appeared, in 1682, the Town, according to the Book-seller's Advertisement, hardly affording one copy. The following Address to the reader, by Cowley himself, is exceedingly curious, both on its own account, and for the fact of fixing the age at which his early productions were written:

"Reader, (I know not yet whether gentle or no,) some I know have been angry (I dare not assume the honour of their anger) at my Poetical Boldness, and blamed in mine, what commends other suits—earliness: others who are either of a weak faith or strong malice have thought me like a pipe, which never sounds but when 'tis blowed in, and read me not as Abraham Cowley, but Authorem Anonymum: To the first I answer, that it is an envious Frost which nips the blossoms because they appear quickly: to the latter, that he is the worst Homicide who strives to marther another's fame: to both that it is a ridiculous folly to condemn or laugh at the Stars, because the Moon and Sun shine brighter. The small Fire I have is rather blown than extinguished by this Wind. For the itch of Poesie by being angered increaseth, by rubbing

spreads farther, which appears in that I have ventur'd upon this third edition. What though it be neglected. It is not, I am sure, the first book which hath lighted Tobacco, on been employed by Cooks and Grocers. If in all mens judgments it suffer Shipwrack, it shall something content me, that it hath pleased myself and the Bookseller. In it you shall find one argument (and I hope I shall need no more) to confute unbelievers; which is, that as mine age, and consequently experience (which is yet but little) hath increased, so they have not left my Poesie flagging behind them. I should not be angry to see any one burn my *Pyramus and Thisbe*, nay I would do it myself, but that I hope a pardon may easily be gotten for the errors of *ten years of age*. My *Constantia and Philetus* confesseth me *two years older* when I writ it. The rest were made since upon several occasions, and perhaps do not bely the time of their birth. Such as they are, they were created by me, but their fate lies in your hands; it is only you can effect that neither the Bookseller repent himself of his charge in Printing them, nor I of my labour in composing them. Farewell."

A. COWLEY.

However unfashionable in our days Cowley may have become from the harshness and conceit of some of his compositions, there are still many who think both highly and justly of him as a Poet—he was considered by his co-temporaries as excelled by none, and King Charles II. when told of his death, declared "That Mr. Cowley had not left a better man behind him in England."

I certainly think with Dr. Blair, that Cowley's *Anacreontic Odes*, are by far the happiest of his efforts: "they are smooth



~~and~~ elegant; and, indeed, the most agreeable; and the most  
~~perfect~~ perfect in their kind of all Mr. Cowley's Poems.

One or two specimens of them here cannot but prove ac-  
~~ceptable~~ceptable, and will convey their own excuse for the space they  
~~occupy~~occupy.

## GOLD.

A mighty pain to love it is,  
 And 'tis a pain that pain to miss,  
 But of all pains the greatest pain  
 It is to love—but love in vain.  
 Virtue now nor Noble Blood,  
 Nor Wit by Love is understood;  
 Gold alone does passion move.  
 Gold monopolizes Love!  
 A curse on her, and on the man  
 Who this traffick thus began!  
 A curse on him who found the ore!  
 A curse on him who digg'd the store!  
 A curse on him who did refine it!  
 A curse on him who first did coin it!  
 A curse all curses else above  
 On him, who us'd it first in Love!!  
 Gold begets in Brethren, hate;  
 Gold in Families, debate;  
 Gold does Friendships separate,  
 Gold does Civil-Wars create;  
 These the smallest harms of it!  
 Gold, alas, does Love beget,

## THE GRASSHOPPER.

Happy Insect what can be  
 In Happiness compar'd to Thee?  
 Fed with nourishment divine,

The dowy-morning's gentle Wind;  
 Nature waits upon thee still,  
 And thy verdant cup does fill,  
 'Tis fill'd wherever thou dost tread  
 Nature's self's thy Ganymede.  
 Thou dost drink, and dance, and sing;  
 Happier than the happiest King!  
 All the fields which thou dost see,  
 All the Plants belong to thee,  
 All that Summer hours produce;  
 Fertile made with early juice.  
 Man for thee does Sow and Plough;  
 Farmer *He*, and Landlord *Thou*!  
 Thou doest innocently Joy;  
 Nor does thy Luxury destroy;  
 The Shepherd gladly heareth thee,  
 More Harmonious than *He*.  
 Thee, Country hinds with gladness hear,  
 Prophet of the ripened year!  
 Thee Phoebus loves, and does inspire;  
 Phoebus is himself thy Sire.  
 To thee of all things upon Earth,  
 Life is no longer than thy mirth.  
 Happy Insect, happy Thou,  
 Dost neither Age nor Winter know,  
 But when thou'st drunk, and danc'd, and sung,  
 Thy fill, the flow'ry Leaves among,  
 (Voluptuous, and wise withall,  
 Epicurean Animal!)  
 Sated with thy Summer Feast,  
 Thou retirest to endless rest.

#### THE EPICURE.

Fill the Bowl with rosin Wine,  
 Around our Temples Roses twine;

And let us cheerfully smile,  
 Like the Wine and Roses smile.  
 Crown'd with Roses we condemn  
 Gyge's wealthy diadem.  
 To Day is our's ; what do we fear ?  
 To Day is our's, we have it here.  
 Let's treat it kindly, that it may  
 Wish, at least, with us to stay.  
 Let's banish Business, banish Sorrow ;  
 To the Gods belongs To-Morrow.

*Baron's (R.) Cyprian Academy. 8vo. 1647.*

A copy sold at Saunders', 1818, for 6l. 16s. 6d.

This Romance was written when the Author was only 17 years of age, and in it he introduces two Dramatic Pieces, entitled "*Deorum Dono*," and "*Gripus and Hægio*." The Author was nephew of *James Howell*, Author of the *Familiar Letters*, who thus speaks of it in his *Letters*, 8vo. p. 432, Lond. 1754.

*To Mr. R. Baron, at Paris.*

Gentle Sir,

I received and presently ran over your *Cyprian Academy* with much greediness and no vulgar delight ; and Sir, I hold myself much honoured for the Dedication you have been pleased to make thereof to me, for it deserved a far higher patronage. Truly I must tell you without any compliment, that I have seldom met with such an ingenious mixture of prose and verse, interwoven with such varieties of fancy and charming strains

of amorous passions, which have made all the Ladies of the land in love with you. If you begin already to court the Muses so handsomely, and have got such footing on *Parnassus*, you may in time be Lord of the whole Hill; and those nice Girls, because Apollo is now grown unwieldly and old, and may make choice of you to officiate in his room and preside over them.

There is usually a Portrait prefixed to the *Cyprian Academy* of the Author, aged 19, without his name, but this, from the date, must have been intended for the Work I shall next mention: viz.

*Pocula Castalia, &c. Poems.* 8vo. 1650. By R. Baron.

Which sold at Woodhouse's sale for 2l. 8s.

According to the Author of *Censura Literaria*, vol. i. p. 166, R. Baron, the Author of these Poems, was born 1630, educated at Cambridge, and afterwards at Gray's Inn. Mr. Ellis, who has given a specimen of his writings, says, "Whatever is Poetical in him appears to be pilfered from other Writers."

*Ayca (Christoval de) Nuevo descubrimiento del Gran Rio de las Amazonas.* Small 4to. En Madrid en la imprenta del Reyno, 1641.

This very rare book contains only 46 leaves of text, preceded by six leaves of preliminary matter, including the title.

Camus de Limare 248 francs; Saint Ceran 181 francs; Gaignat 170 francs; Paris sale, 1791, 10l. 10s.; Heathcote, 8l. 18s. 6d.; Stanley, 16l.

The Author, a Spanish Jesuit, was sent on a mission to the American Indians: but the projects expected from his disco-

series respecting the great River were afterwards disowned by the House of Braganza; and Philip IV. ordered all the copies of this curious book to be destroyed, so that for many years two only were known to exist; one in the Vatican Library, and another in the possession of M. de Gomberville, who translated it into French under the title of  
*"Relation de la Riviere des Amazones."* 2 tom. 12mo.  
 Paris, 1682.

*Annalia Dubrensis. Upon the Yearly Celebration of Mr. Robert Dover's Olimpick Games upon Cotswold Hills, &c.* 4to. Lond. 1636.

Steevens, 1l. 2s.; Townley, 3l. 3s. (reprint); Saunders, 1818, 13l. 2s. 6d.; Bindley, December, 1818, 12l. 12s.; Hon. G. Nassau, 1824, (reprint,) 2l. 11s. 6d. Thorpe's Catalogue, 1824, 8l. 8s.

The Frontispiece to the above Book represents the Games and Sports, such as men playing at cudgels, wrestling, leaping, pitching the bar, throwing the iron hammer, handling the pike, leaping over the heads of men kneeling, standing upon their hands, &c. Also women dancing, men hunting and coursing the hare with hounds, greyhounds, &c. With a castle built of boards, on a hillock, with guns therein firing, and the Picture of the great Director, Captain Dover, on horseback, riding from place to place.

This Book, which hath the running title *Cotswold Games* on every page, consists of verses made by several hands, on the said *Annalia Dubrensis*. These Games were begun and continued, at a certain time in the year, for 40 years, by one

Robert Dover, an Attorney, of Barton on the Heath, in Warwickshire, son of John Dover, of Norfolk, who being full of activity, and of a generous, free, and publick spirit, and with leave from King James 1st, select a place on Cotswold Hills, in Gloucestershire, wherein those Games should be acted. Edmund Porter, Esq. a native of this country, and a servant to that King, to encourage Dover, gave him some of the King's clothes, with a hat, feather, and ruff, purposely to be used on the occasion of these Sports. Dover used to be constantly there in person, thus decked out and well mounted and accoutred, and was the chief Director and Manager of those Games, which were frequented by the Nobility and Gentry, for sixty miles round, 'till, as blunt Anthony Wood expresses it, "the rascally Rebellion was began by the Presbyterians, which gave a stop to their proceedings, and spoyled all that was generous or ingenious elsewhere." These sports were afterwards revived, but not, I imagine, with their original spirit; I recollect that Geoffrey Wildgoose and his man Tugwell's first Essay in Spiritual Quixotism, is described by the Rev. Mr. Graves, as taking place at Dover's Hill Revel.\*

The Poetry in the *Annalia Dubrensia*, was the work of several Poets, some of whom were then, as Wood says, the chiefest of the Nation, as Michael Drayton, Thomas Randolph, of Cambridge; Ben Johnson; Owen Feltham; Captain John Mennes; Shakerley Marmion, Esq.; T. Heywood, Gent. &c. Others of lesser note were John Trussell, who continued Daniels' History of England; Joh. Menston; F. Butters; W. Baase; W. Denny, &c. &c.

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\* See the *Spiritual Quixote*, vol. i. chap. ix.

**Barkshire's (Element) Nympha Libethris: or the Cornish**  
*presenting some extempore Verses to the Imitation of*  
*Young Scolorum. Four Parts. 12mo. Lond. 1651.*

A copy of this rare book, of which the contents have been  
 amply described by Mr. Park in the 6th volume of the *Cornish*  
*Literary*, sold in a sale at Saunders's, in 1818, for 15s. 15s.  
 and was bought, I believe, by Mr. Dent.

A reprint by Sir E. Brydges, 8vo. 1816, sold at Mr. G.  
 Nassau's sale, 1824, for 16s.

Wood, who also furnishes an account of Barkshire and his  
 very numerous productions, says that this work has nothing at  
 all to do with the *Analic Dubensis*, with which it has by  
 some persons been confounded.

**El Diablo Coivelo, Novelæ de la otra vida. 8vo. Barcelona.**  
 1646.

Le Sage is supposed to have founded his *Diable Boiteux* on  
 this work.

A copy in Lloyd's sale, 1819, 1l. 2s.

**Judicium contra Tyrannos: sive, de Principis in Populum,**  
*Populique in Principem, legitima potestate, Stephano Junio*  
*Bruto Celta, Auctore. 8vo. Edinburgi. Ann. 1579.*

*De la Puissance légitime du Prince sur le Peuple et du Peu-*  
*ple sur le Prince, trad. du Lat. (par Francois Etienne) 8vo.*  
 1581.

*A Defence of Liberty against Tyrants. Or, of the Right power of the Prince over the People, and of the People over the Prince. Being a Treatise written in Latin and French by Junius Brutus, and translated out of both into English. Small 4to. p. p. 148. Lond. 1648.*

The preceding pseudonymous production, published under the name of *Junius Brutus*, is attributed to Hubert Languet. The French translation made much noise in its day, and by well informed persons is said to have been rigorously suppressed, and consequently to have been sought after with an avidity which renders its rarity very great. Peignot, in his *Des Livres condamnés au feu*, tom. i. p. 2, says, "this is the production of an ardent Republican, who, in treating of the power of the Prince over the People, and of the People over the Prince, leans toward the People."

According to the English translation, the questions discussed in this Treatise are as follow :

1. Whether subjects are bound and ought to obey Princes, if they command that which is against the law of God.
2. Whether it be lawful to resist a Prince which doth infringe the law of God, or ruine the Church, by whom, how, and how farre it is lawfull?
3. Whether it be lawfull to resist a Prince which doth oppress or ruine a publique State, and how farre such resistance may be extended; by whom, how, and by what right or law it is permitted?
4. Whether neighbour Princes or States may be, or are bound by law, to give succours to the subjects of other Princes, afflicted for the cause of true religion, or oppressed by manifest tyranny?



of the Latin original there are, besides the original edition, standing at the head of this article, editions, Frankfort, 1608, and Amsterdam, 1660.

It shall give one extract from this Book, which treats amply of the subjects before enumerated; in order to shew the manner in which the author handles his subject, and for the style in which the translation is made.

*He may truly be called Tyrant.*

"Hitherto we have treated of a King; it now rests wee doe somewhat more fully describe a Tyrant. Wee have shewed that he is a King, which lawfully governes a kingdome, either derived to him by succession, or committed to him by election. It followes therefore that he is reputed a Tyrant, which as opposite to a King, either seizes a kingdom by violence, or indirect means, or being invested therewith by lawful election or succession, governes it not according to law and equitie, or neglects those contracts and agreements, to the observation whereof he was strictly obliged at his reception. All which may very well occurre in one and the same person. The first is commonly called a Tyrant without title: the second a Tyrant by practise. Now it may well so come to passe, that he which possesseth himselfe of a kingdome by force, to governe justly, and he on whom it descends by a lawfull title, to rule unjustly. But for so much as a kingdom is rather a right than an inheritance, and an office than a possession; he seems rather worthy the name of a Tyrant, which unworthily acquits himselfe of his charge, than he which entered into his place by a wrong door. In the same sense is the Pope called an intruder which entered by indirect means into the Papacy: and he an abuser which governs ill in it."\*

## SECOND JOURNEY ROUND A

"And to conclude this discourse in a word, piety commands that the Law and Church of God be maintained: Justice requires that Tyrants and Destroyers be compelled to reason: Charity challenges the right of relieving and restoring the oppressed. Those that make no account of these things do as much as in them lies to drive piety, justice, and charity out of this World, that they may never more be heard of."

Mc Crie, in his *Life of Andrew Melville*, vol. i. p. 424, 8vo. 1819, says, this Work resembles *Hottoman's Franco Gallia*; and that Languet's Work is properly only an enlargement of *Beza's* suppressed Work, *De Jure Magistratum*, and although more guarded, yet still far from evasive in the expression of liberal opinions.

*The Court and Kitchen of Elizabeth, called Joan Cromwell, the Wife of the late Usurper, truly described and represented.* 12mo. *With her Portrait as a frontispiece.* London 1664.

Mason, 1798, 2l. 12s. 6d.; Woodhouse, 1803, 7l. 10s.; G. Nassau, 1824, 4l. 6s.

Underneath the frontispiece are the following lines:—  
From feigned glory and usurped Throne,  
And all the greatness to me falsely shewn,  
And from the arts of government set free;  
See how Protectress and a Drudge agree.

Over the right shoulder of the portrait is represented a monkey, in allusion to a vulgar adage. Mr. Noble, in his *Memoirs of the Cromwell Family*, has caused a copy to be en-

prayed of the said head, but has at the same time apologised for inserting the monkey, and thereby tending to perpetuate the allusion.

The book itself, which is very scarce, is a violent satire. Loyalty at that period was shewn in satire; to be loyal was to abuse all the opposite party guilty or innocent.\*

Granger† says of the subject of this satire, "Elizabeth, daughter of Sir James Bouchier, and wife of Oliver Cromwell, was a woman of an enlarged understanding, and an elevated spirit. She was an excellent housewife, and as capable of descending to the kitchen with propriety, as she was of acting in her exalted station with dignity. It has been asserted that she as deeply interested herself in steering the *helm*, as she had often done in turning the *spit*; and that she was as constant a spur to her husband in the career of his ambition, as she had been to her servants in their culinary employments: certain it is that she acted a much more prudent part as Protectress, than Henrietta did as Queen; and that she educated her children with as much ability, as she governed her family with address."

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*Cromwell—The Perfect Politician, or a full View of the Life and Actions of Oliver Cromwell, with Portraits.* 8vo. 1680.

A copy, with two portraits of Cromwell, Desbrow, and Ireton, added, sold at Holles' sale, April, 1817, for 29l.

The most copious and satisfactory account of the various *lives* of the Protector Oliver, by the different authors who

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\* Noble's House of Cromwell, vol. i. p. 131.

† Biographical Hist. of England, vol. iii. p. 18.

preceded, is given by Mr. Noble, in his *Memoirs of the Protectoral House of Cromwell*, vol. i. 8vo. Lond. 1787, pages 294 to 300.

The character of the Protector Oliver, after the ablest scrutiny of his Biographers, both favourable and adverse—both subsequent to and since the publication of Mr. Noble's minute investigation—seems never to have been more correctly drawn than in Granger's short summary.

"This great man, whose genius was awakened by the distractions of his country, was looked upon as one of the people till he was upwards of forty years of age. He is an amazing instance of what ambition, heated by enthusiasm, restrained by judgment, disguised by hypocrisy, and aided by natural vigour of mind, can do. He was never oppress'd with the weight, or perplexed with the intricacy of affairs: but his deep penetration, indefatigable activity, and invincible resolution, seemed to render him a master of all events. He persuaded without eloquence; and exacted obedience, more from the terror of his name, than the rigour of his administration. He appeared as a powerful instrument in the hand of Providence, and dared to appeal to the decisions of heaven for the justice of his cause. He knew every man of abilities in the three kingdoms, and endeavoured to avail himself of their respective talents. He has always been regarded by foreigners, and of late years by the generality of his countrymen, as the greatest man this nation ever produced. It has been disputed which he deserved most, 'a halter or a crown;' and there is no less disparity betwixt the characters drawn of him, and the reports propagated by his enemies and his friends."

Mr. Noble sensibly enough remarks, that the cognizance of

the monkey added to the portrait of Elizabeth Cromwell would be a more proper appendage to that of her husband Oliver, if the story told by Audley, brother to the famed Civilian of that name, from the Rev. Dr. Lort's MSS. be true—it is as follows :

“ His very infancy was marked with a peculiar accident that seemed to threaten the existence of the future Protector ; for his grandfather, Sir Henry Cromwell, having sent for him to Hinchinbrook, when an infant in arms, a monkey took him from the cradle, and ran with him upon the lead that covered the roofing of the house ; alarmed at the danger Oliver was in, the family brought beds to catch him upon, fearing the creature's dropping him ; but the sagacious animal brought the ' fortune of England ' down in safety : so narrow an escape had he, who was doomed to be the conqueror and sovereign magistrate of three mighty nations, from the paws of a monkey.”

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*Fuller's (T.) Worthies of England. Folio. 1662. With  
Portrait of Fuller by Loggan.*

Value about 10*l.* 10*s.*—Mr. Malone bought Stevens's copy, containing MS. Notes by Oldys and Thoresby, and Stevens's own additions, for 43*l.*

This book is so incorrectly printed as frequently to leave a doubt as to its being perfect.

The following are directions for ascertaining a perfect copy, on collation, left in MS. by a person whose whole life was directed to such pursuits.

Page 30-33, wrong, but the catchword right, viz. *Chap.*

— 42, catchword wrong : 2 *Even done*, should be *of*.

- Page 70-73, paged wrong; catchword right, viz. *Chap.*
- 144, 149, paged wrong; catchword right, viz. *Paper.*
- 182-183, catchword wrong, should be *to*, instead of *the*.
- 292-193, paged wrong, have gone back 100 pages.
- 228, no catchword.
- 300, 317, paging wrong; catchword wrong, viz. *Pembroke*, should be *Essex*: goes from Q q to T t: in some copies the catchword *Essex* is right.
- 368, *Hantshire* begins paging again 1 *Hantshire*.
- 16, 17, wrong paged: catchword *Sheriff Harford*.
- 100, 105, paged wrong: catchword right, viz. *Lancashire*.
- 110, 111, catchword wrong, *his*, should be *thence*.
- 144, 149, paging wrong: *and* should be *Thane*.
- 314, 315, no catchword.
- 354, last page begins again with *Shropshire*, page 11.
- Pages 167, 167, wrong paged and wrong catchword; *against*, should be *well*.
- 198, 199, catchword wrong; *but* should be *and*.
- Page 232, last page of the Worthies of England.

Then follows the Principality of Wales, which begins the paging anew.

Page 40, 41, catchword *Merioneth* wrong, should be *Glamorganshire*.

— 48, 49, catchword wrong; *Merioneth* should be *Monmouth*.

— 60, last page of the Worthies of Wales.

Then should follow the Index, 12 pages, which was not printed with the book.

*N.B.* In some copies the catchword at page 300 is *Essex*, and in others *Pembroke*, but the pages go from 300 to 317.

There were two editions of the book; viz. London: printed

By J. W. L. and W. G. for Thos. Williams, and are to be sold at the sign of the Bible in Little Brittain. 1662.

London: printed by J. G. W. L. and W. G. 1662.

There has been a reprint of Fuller's Worthies, with Notes, by J. Nichols. 2 vols. 4to. published at 5l. 5s. Lond. 1811.

*Fuller's Church History of Britain, from the Birth of Christ till 1648. Folio. 1655.*

A copy in the Merly collection sold for 8l. 8s.

Should have the following plates:

Arms of the Knights and Monks of Ely, page 168.

Two plates of Litchfield Cathedral, one by Hollar, the other by Vaughan, at page 174.

Plan of Cambridge, to face page 1 of the Hist. of Cambridge University.

And Seals of Arms of all the Mitred Abbies in England, at the end of the book.

*Fuller's (Thos.) Abel Redivivus: or the Dead yet Speaking.*

*The Lives and Deaths of the Moderne Divines written by severall able and learned Men; and now digested into one volume. 4to. 1651. Frontispiece by Vaughan of the Author, with his right hand on a book, and Portraits on the letter-press.*

At page 440 Life of Bishop Andrews and Portrait, 10 leaves, concluding with Finis. Page 441 to 599 follow and finish the volume.\*

\* See Granger, vol. ii. p 171, and Censura Literaria, vol. i. p. 311.

According to the Epistle to the Reader, "The most part of the Poetry was done by Master Quarles, father and son, sufficiently known for their abilities therein. The rest the Stationer got transcribed out of Mr. Holland and other Authors."

Besides the preceding works, Fuller was author of the *History of the Holy War*. 1640. Folio.

*Pisgah Sight of Palestine and the Confines thereof, with the History of the Old and New Testament*: and numerous other less celebrated productions. The best impressions of Fuller's Portrait are, I believe, usually found prefixed to the *Pisgah sight*.

Fuller's memory is said to have been so retentive, that he could repeat a sermon verbatim after once hearing it; and on a day walking from Temple Bar to the end of Cheapside, he mentioned all the signs on both sides of the way either backwards or forwards, (no slight task in those days.)

It is said that he once travelled with a friend of the name of Sparrow-Hawk, and he could not but ask him jocosely what was the difference between an owl and a sparrow-hawk. "The difference is very great," replied his companion, eyeing his corpulent person with a smile, "for it is *Fuller* in the head, *fuller* in the body, and *fuller* all over."

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*Bussy Rabutin (Roger) Histoire Amoureuse des Gaules*

12mo. Sans date. Liege.

Ditto. 12mo. Liege. 1665.

Ditto. 5 tom. 12mo. Paris. 1754.

This latter edition, in addition to the original work, contains many pieces analogous to it. The original work caused its author an eighteen months' residence in the Bastille, from



whence he was only released to become an exile for 17 years on his own estate. He had entrusted his manuscript to his intimate friend the Marchioness of Beaume, who having fallen out with him, had it printed out of spite.

*Les Oeuvres de Jean Bapt. Poquevin de Moliere, 5 tom. Small 12mo. Amsterdam. 1675.*

This uncommon little edition, to which is often added *de Moliere, Amst. 1705*, which forms a 6th volume, ranks with the Elzevir collection, and has sold in France for 130 francs, and in London, at the sale of Amos Strettell, Esq. 1820, the 6 vols. bound in morocco, for 4l. 15s.

In this edition the *Festin de Pierre* of Corneille, in verse, is included, instead of that of Moliere; the 5th volume terminates with *L'Ombre de Moliere petite Comedie*.

The edition of Moliere, 6 tom. 12mo. Wetstein, *Amsterdam, 1691*, is somewhat remarkable, as containing the noted Scene of Don Juan and the Mendicant, tom. iii. p. 38, and which Brunet says, he has met with in no edition of Moliere printed in France earlier than 1817, with the exception of a single copy of the *Oeuvres Posthumes*, tom. vii. *Paris, 1682*.

This scene was suppressed on the 2d representation of the *Festin de Pierre* to quell the clamours which it excited against the Author, by the too strong colours perhaps with which he had depicted the reasoning villainy of his hero.

The following is the passage as given by Bret in his edition of Moliere.

Don Juan meets a beggar in the Forest, of whom he asks how he passes his life? who answers—"A prier Dieu pour les honnêtes gens qui me donnent l'aumône." *Tu passes ta vie à*

*paier Dieu? Si cela est, tu dois être, fort à ton aise. Hélas! Monsieur, je n'ai pas souvent de quoi manger. Cela ne se peut pas; Dieu ne sauroit laisser mourir de faim ceux qui le prient du soir au matin : tiens, voilà un louis d'or, mais je te le donne pour l'amour de l'humanité."*

In the Dutch edition the passage according to Brunet, is much bolder, viz. *Je vais te donner un Louis d'Or, tout à l'heure, pourvu que tu veuille jurer.*

These particulars have lost some of their interest, since the same scenes have been reprinted in Didot's 8vo. edition and in M. Anger's.

Bret's edition, 6 vols. 8vo. 1773, with Moreau's plates, enjoyed the reputation for many years of being the best of this author, but according to the latest French catalogues, appears to be superseded in reputation by that of M. Anger, Paris, 1819 and 20, 9 vols. 8vo. with prints after Vernet, which is spoken of in rapturous terms by Brunet: "*Pour la pureté du texte, le mérite du commentaire, la beauté de l'impression et le fini des gravures.*"

To this, as to every other 8vo. edition, may be added 31 engravings, done from the new drawings of M. Moreau, which are much superior to those of the same artist made in 1773.

The editions of this celebrated Author are nearly as numerous as our *Shakspeare*, and it would be an endless as well as useless task to enumerate even a tythe of them, I shall therefore only add one more edition to my list, viz. that of *Paris*, 1734, 6 vols. 4to. with plates, as it was revised from the original editions of Moliere's Plays, and served as the text, from which Bret's edition was printed.

There are two editions of the same date and size: the *first and best* is recognized by a fault in tom. vi. page 360, line 12.

where stands the word *Comtesse*, which in the reprint is corrected to *Le Comte*.

De Harpe in his *Cours de la Littérature*, says, 'An Author's commendation, is in his own works:' and it may justly be said that Moliere's eulogium is contained both in the works of Writers who preceded as well as succeeded him, so completely have both classes been distanced by him. He certainly classes among the front rank of Moral Philosophers. Dr. Blair, in his *Lectures on Belles Lettres and Rhetoric*, calls him an Author in whom the French glory most, and whom they justly place at the head of all their Comedians. There is indeed, no Author in all the fruitful and distinguished age of Louis XIV. who has attained a higher reputation than Moliere; or who has more nearly reached the summit of perfection in his own art, according to the judgment of all the French Critics;—Voltaire boldly pronounced him to be the most eminent Comic Poet of any age or Country; nor perhaps, is this the decision of mere partiality, for taking him upon the whole, I know none who deserves to be preferred to him. Moliere is always the satirist only of vice and folly. He has selected a great variety of ridiculous characters, peculiar to the times in which he lived, and he generally placed the ridicule justly. He possessed strong comic powers; he is full of mirth and pleasantry: and his pleasantry is always innocent. In fine, notwithstanding some few imperfections and improbabilities, which are mere specks on the disc of this luminary, few writers, if any, ever possessed the spirit or attained the true end of comedy, so perfectly, on the whole, as Moliere.

*Perrault (Charles) Les Hommes Illustres qui ont paru en France pendant le siècle de Louis XIV. avec leurs Portraits au naturel. Paris. 1696—1700. 2 tom. Folio.*

It may have been remarked, that whenever this book, which is much in request, on account of the portraits, engraved by Edelinck, falls into the company of book collectors, they immediately enquire if it contain the portraits of Arnauld and Pascal, and either turn themselves to the end of the first volume, or request some one else to make the reference for them. The occasion of this invariable enquiry it may not be considered misplaced in a work like the present to detail. When this work was on the point of publication, the Censor not having allowed the lives and portraits of Arnauld and Pascal, at pages 15, 16—65 and 66, to form part of the publication—the publisher was under the necessity of suppressing them, and filling the void thus left by the lives and portraits of Thomassin and Du Cange. Some amateurs, however, procured copies of the suppressed portraits, and added them to their copies. In time the cause of suppression no longer existing, the bookseller and proprietor replaced Arnauld and Pascal in their original situations, and Thomassin and Du Cange disappeared in turn. Copies, therefore, in which the lives of Arnauld and Pascal are wanting, but having their portraits inserted at the end of the volume or volumes, may be considered as first impressions. About eight guineas is the value of a fine copy in England. The copy of G. Nassau, Esq. sold, 1824, for 117. 11s.

Still more valuable would be a copy containing both the portraits and lives of Thomassin, Du Cange, Arnauld, and Pascal, so that the pages 15 and 16—65 and 66, of tom. i. as well as plates 8 and 33, be found repeated.

*The Angelical Guide, shewing Men and Women their Lot and Chance in this elementary Life.* In 4 books. By John Case, M.D. 8vo. 1697.

G. Nassau, Esq. 1824, 1l. 8s.

"This," says Granger, "is one of the most profound astrological pieces that the world ever saw. The Diagrams would probably have puzzled Euclid, though he had studied Astrology. Immediately after the unintelligible Hieroglyphic inscribed '*Adam in Paradise*,'\* is this passage, selected as a specimen of the work:—*Thus Adam was created in that pleasant place Paradise, about the year before Christ 4002, viz. on April 24, at twelve o'clock or midnight. Now this place Paradise is in Mesopotamia, where the Pole is elevated 34 deg. 30 min. and the Sun riseth four hours sooner than under the elevation of the Pole at London. Now our curious Reader may be inquisitive concerning this matter. If you will not credit these reasons laid down, pray read Josephus: there you will see something of this matter, viz. of the first primum mobile or moving posture of the World, and place of Paradise, and elevation of its Pole. Many controversies have been about the time and season of the year, therefore I shall not trouble my reader any further with them. Let the Scripture be our guide in this matter. Let there be (saith the word) and there was: and also the fifth day's work of the creation, when the grasshoppers were, and the trees sprang out; this may give us to understand that the time of the Creation must have its beginning in the spring. Now for the place or centre of the earth, from*

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\* *The Philosophical Figure deduced by an Angelical hand Astrologically,*" seems to be equally unintelligible. See this figure at p. 254.

whence we may observe the Poles as aforementioned in Mesopotamia, where God placed Adam : so the spring is two months sooner there than here with us, under the elevation of the Pole at London.' "

This passage is so unconnected with any thing else, except we suppose some abstruse meaning in the Hieroglyphic, that it must be presumed to be self-evident, or else the Author (continues Granger) must have acted like James Moore,\* as is intimated in the following dialogue between that Author and his Reader :

Reader.—What makes you write and trifle so ?

Moore.—Because I've nothing else to do.

Reader.—But there's no meaning to be seen.

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---

\* Author of "*The Rival Modes*."

*The Lawyer's Fortune; or Love in a Hollow Tree. Comedy,*  
*by Wm. Lord Viscount Grimstone. 4to. 1705. 8vo. and*  
*12mo. 1736.*

G. Nassau, 1824, 7s.

Lord Grimstone, who wrote this Comedy when a school boy at the age of 13, afterwards, as far as lay in his power, attempted its suppression, by buying up the copies. This attempt to obliterate all trace of authorship, of which his Lordship's maturer years rendered him ashamed, would most probably have succeeded, had not the malevolence of Sarah Duchess of Marlborough procured a copy, at a time when his Lordship was Candidate for the Borough of St. Albans, and when she took occasion to interest herself in opposition to him; and as a means to forward her plans, caused an impression in 8vo. to be printed and distributed amongst the electors, at her own sole charge, with a frontispiece, "conveying," says the *Biographia Dramatica*, "a most indecent and unmannerly reflection on his Lordship's understanding, under the allegorical figure of an elephant dancing on a rope." This edition he also bought up as nearly as he was able, upon which she sent a copy to Holland to be reprinted. The 8vo. edition has a sarcastic dedication, and some ill-natured notes.

Swift, in allusion to this Play and its Author, says,

"The Leaden Crown devolv'd to thee  
 Great Poet of the *Hollow Tree*."

See Walpole's *Royal and Noble Authors*, Noble's *Continuation of Granger*, and *Biographia Dramatica*.

*Waller's (Edmond) Poems.* 8vo. Tenson. 1744.  
Should contain the following Plates by Vertue and Hand-  
sight.

Portrait of the Author in his 23d year.

Edmond Waller, aged 76, at end of the life.

Monument of ditto ditto

Countess of Carlisle . . . . . page 20

— of Sunderland . . . . . 21

Ben Johnson . . . . . 22

Jack Fletcher . . . . . 23

Lady Morton . . . . . 24

General Montague, afterwards Earl of Sandwich . . . . . 25

William and Mary . . . . . 325

Col. Townley's copy, large paper, in morocco, sold for  
47. 8s.

Ordinary copies are of moderate value.

### Hearne, (T.)

*Acta Apostolorum, Græco Latine, Litteris Majusculis E.*  
*Codice Laudiano, &c. &c.* 8vo. Oxon. 1715.

Large paper, Gough, 20l.

"To the disgrace of opulence and our country," says Beloe,  
"when the learned Hearne published proposals for printing  
no more than 120 copies of this book from the very curious  
manuscript of the Acts of the Apostles in the Bodleian Library,  
he could only obtain the names of 41 Subscribers nor dispose  
of more than 76 copies.

A suitable account of Hearne, who in the words of Noble,  
"Might be said to have no relations but manu. cr. ts; no ac-



quaintance but dusty parchments; nor progeny but edited fragments of antiquity," with a copious account of his manuscripts, and, to the Antiquarian, the Historian, and the Scholar, useful publications, would be a most desirable present to the Literary World, and which I am glad to hear it is likely soon to possess.

I shall only add here, in order to give some idea of the great esteem in which Hearne's publications are held, that at Lord Raymond's sale at King and Lochee's, April 29th, 1808, thirty-five volumes only, (sold in separate lots,) produced the very large sum of 213*l.* 19*s.*

Reuter's attempt at republishing these works has proved a complete failure, from the want of support.

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*Spence's Polymetis; or, an Enquiry concerning the Agreement between the Works of the Roman Poets, and the Remains of the Antient Artists. Folio. London. 1747.*

Heath, 1810, 7*l.* 9*s.* 6*d.*; marked usually by booksellers at 7*l.* 7*s.* in their sale catalogues.

The Vignette at the end of the 17th Dialogue in the *first* edition of the *Polymetis* contains a caricature of Dr. Cooke, Provost of Eton, in the character of a pedagogue with an ass's head. The resemblance is said to have been too striking not to have been instantly perceived by those who knew him. It was removed in the *third* edition of the *Polymetis*, 1774, and another Vignette of *Hermes* the Egyptian Mercury inserted in its stead.\* Spence cleared 1500*l.* by his *Polymetis* alone.

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\* See Ogle's letter to Walpole, in the British Museum, quoted by Mr. Singer, in his edition of Spence's *Anecdotes*.

*The Toast. A Heroic Poem. In four Books. Written originally in Latin, by Frederick Schaeffer; now done into English, and illustrated with Notes and Observations, by Peregrine O'Donald, Esq. Dublin—printed: London—reprinted. 4to. With Frontispiece. 1747.*

This Poem, by Dr. Wm. King, Principal of St. Mary's, Oxford, of which much has been said, but the contents of which have been a sealed book except to the select few, is a violent satire, and, if not true, a virulent libel against his adversaries, in a law suit about an estate in Galway, to which the Dr. laid claim, as having lent his uncle, Sir Thos. Smith, large sums on mortgage, previous to his death; but which claim was contested, and subsequently compromised.

In the former Journey Round a Bibliomaniac's Library, I mentioned a MS. Key, as being contained in the copy of Dr. King's Works, sold in Isaac Reed's sale for 10*l.* 10*s.* I have now in my possession a copy of the *Toast*, from which the above-mentioned title is correctly extracted, and containing in manuscript the following *Explanation of the persons alluded to in the Toast*:

Page.  
 1. *Myra*.—Lady Frances Brodenal, (celebrated by *Lepidone*,) sister to the Earl of Cardigan, married first Count Newburgh, afterwards to Lord Bellew, and lastly to Sir Thos. Smith, Dr. King's uncle, but this match was not owned.  
 2. *Walpole*.  
 3. *Beloni or Vol.*—Capt. John Pratt, Deputy Vice-Treasurer.

\* See Noble's continuation of Granger for some account of this Lady, vol. i. p. 365 and 366.

Page.

Wyer of Liskind, who while in that office is supposed to have cheated Government of 30,000*l*. He became bankrupt, and it is believed died in the Marshalsea. He was father of Lady Saville, mother of Sir George.

7. *Mars Chequer*.—Sir Thos. Smith, the Author's uncle, appointed in 1704 Ranger of the Phoenix Park, in which he had a Lodge.

8. *Mrs. D.*—Mrs. Denton, another man's wife, which intrigue cost about 5000*l*.

15. *Lord John*.—Lord Granville.

16. *Hortensius*.—Dr. Hort, Archbishop of Tuam.

17. *Mile*, (a huge *B(attle A)* Chief)—Butler, a Lieutenant of the Yeomen of the Guards.

18. *Clara*.—Lady Lenth.

20. *Trulla*.—A woman that Butler kept.

27. *Lord Viscount A.*—Lord Viscount Allen.

37. *Otter*.—Dr. Trotter, a Master in Chancery, or, as another copy of the *Key* has it, Judge of the Prerogative Court.

40. *Jocca*.—Robert Jocelyn, Esq. Attorney General at that time, and afterwards Lord Chancellor of Ireland.

42. *The Prince*.—Singleton, then Premier Serjeant, afterwards Lord Chief Justice of the Common Pleas.

49. *Little All*.—Lady Allen, wife to Lord Viscount Allen, and mother of Lady Carysfort and Lady Newburgh of Castlemaine. She was the daughter of a Dutch Jew.

84. *Piercy*.—Sir Edward Pierce, Surveyor-General of Ireland.

86. *Lord Pam*.—Dr. Hort, Archbishop of Tuam, called Pam by Dean Swift.

89. *P*.—Pierce.

107. *Maccus*.—One Mc Carty, an evidence and favorite of Myra's.
- 91.\* H—, G—, and G—, Hear, Gideon, and Gore.
- 93.\* H(er) t.—M (ason),—L (ate),—K (ing).
99. *Boyle*.—Lord Orrey.
- 100.\* *Ierne's rude Pleaders*.—Jocelyn and Bowes.
- 100.\* *Old Cham*.—Dr. Monro.
101. *Jewess*.—Lady Allen.
107. *Alex*.—Lady Allen.
113. *Curcio*.—Capt. Cugley, a pragmatical Officer and Bully of Lord Allen's.
- Image of— (Hort.)
- B—I. Brudenel.—G—ville, Granville.
- 113.\* *Bocca*.—Bowes, Lord Chief Baron.
- C—r.—The Chancellor (Wyndham.)
114. *Miracides*.—Lord Bellew, Myra's son.
115. *P—r. D—*.—Peter Daly, an Irish Lawyer.
125. \* \*.—Walpole.
126. *Cacus*.—Sir Edward Crofton. He was executor with Sir Edward Pierce to Sir Thos. Smith's will, and suspected of forging it. B. iv.
146. \* \* \* \*.—Lady Allen.
- — — — Cugley.
- C—L—Council.
- *Treviss*.—Lord Allen.
- \* \*.—Jocelyn.—Bowes.
- *E(I)wood*.—to — (King.)
147. *E—pal*.—Episcopal. \* \* Handley. \* \* Hobb.
- *Pucca*.—Judge Ward, of the Common Pleas.

As I have Dr. King's Work now before me, I should be thought negligent were I not to extract a specimen; which, as devoid of any personality, shall be from the *Night Ramble of the Sun, and his Visit to Dublin.* Book i.

"Sol was now in the Ocean; his Horses were drest;  
And the Household of Thetis was order'd to rest.  
When his Godship, or curious to Visit old Night,  
To see how we supply the defect of his Light;  
Or perhaps to invent a new subject of mirth,

Took a fancy to stroll for one Evening on Earth.

But he doft all his rays, and his bow he laid down:

For a God by his ensigns of honour is known;

As an Idiot's distinguish'd by putting a bib on,

And a great Chevalier by a cross and a ribbon.

The the Magi assures us, the Sun is not proud,

Yet his habit was made of the brightest blue Cloud

Well embroidered and spangled: He seem'd a mere Beau;

For he knew that fine clothes are a passport below.

Nor his tresses neglected now flow in the Wind,

But were furl'd, and with art in a silk bag confined,

Who of all the smart Toupees so graceful appears?

Who can please the Nymph's more by producing his ears?

From the head of the *Xiphias*\* he cut off a sword,

Fit to grace a new Mayor, tho' he's titled My Lord;

For the handle was pearl, and the scabbard shagreen;

And his sword-knot unsully'd had garter'd a Queen.

From a tortoiseshell trident he shap'd a neat cane,

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\* *Xiphias*, a fish larger than a *Dolphin*, by the Italians called *Rasce*, *Spada*, by the French, *L'Empereur*, by the Germans, *Schwerdt Fisch*, and by us the *Sword Fish*. See a description of it in *Pliny*, *Oppian*, and in the Natural History of Johan Johnstone. *Xiphie* are likewise a sort of Stars or Comets which appear in the form of a sword, in *Mucronem fastigiatæ*. *Plin. Nat. Hist.*

- ed *Enlogium Jacci Etonensis.*  
 as *Oratio in Theatro Bibliotheca Radcliviana.\**  
 to *Oratio in Theatro Sheldoniana.*  
*Epistola Objurgatoria.*  
*Aviti Epistola ad Perillam.*  
*Oratiuncula in Demo Convocationis Oxon.*  
*Epitaphium Richardi Nash.*  
*King's Apology or Vindication of himself.*

There is a striking likeness of Dr. King in Worthington's View of the Installation of Lord Westmoreland, as Chancellor of Oxford, in 1761.

In the MS. Account of Dr. King, attached to the copy of his Work whence the preceding Key has been extracted, it is recounted that he was no friend to the two first Georges; but soon after the accession of George the Third to the Throne, he renounced his former antipathy to the Hanoverian Family, and transferred his allegiance from James to George.

On the Dedication of Radcliffe's Library in 1749 he spoke the Latin Oration, which was received with the highest acclamations by a splendid auditory; and Mr. Warton, in his *Triumphs of Isis*,\* pays him a very great compliment on the composition.

Mr. Chalmers, in the Biographical Dictionary, after relating various particulars of our Author, upon the authority of Nichols's Life of Bowyer and Swift's Works, mentions, that he was the Editor of the *Five First Volumes* of *Dr. South's Sermons*—my manuscript account says he was Editor of the *Five LAST Volumes*.

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\* See King's Anecdotes of his own Times, 8vo. Lond. 1819, p. 435.

Phoebe glows with much envy a rival so bright,  
 Who surpasses her own form, and eclipses her light.  
 How the streets were adorned, when his Godship had been,  
 He would know how the houses were lighted within.  
 So to Court he repairs to make observation,  
 For at Court must needs be the grand illumination.  
 Here the bougies and tapers soon drew his attention:  
 Much the form he admired; much he praised the invention.  
 Such a radiance can matter thus moulded, display!  
 Can a night-beam be made to resemble the day!  
 As if this was his noon-tide, his sight was as clear;  
 Nor himself could scarce objects more plainly appear.  
 He distinguished Lord John by his noble Great men,  
 And observed all who circled the graceful Vice-Queen.  
 Haughty DAMES set with diamonds, and stiffened with gold;  
 Whose to dress for one day half a county is sold!  
 Mitred PRIESTS who besides a good conscience and wife,  
 Here enjoy all the other good things of this life:  
 Who refuse what they ask, which to lay-men sounds odd;  
 And are forc'd to accept, tho' the gifts are of God;  
 Fair revenues and Lordships: Hortensius and I know  
 That Episcopal Coaches are *Jure Divina*.

*Dr. King died December 30th, 1763, in the 78th year of his age, and was buried in Ealing Church. A marble tablet was erected to his Memory in the Chapel of St. Mary Hall, Oxford.*

I feel pleased at being enabled to add, from Dr. King's *Anecdotes of his Own Times*, which have been published from the MS. in the possession of two ladies, relatives of Dr. King, his own account of the publication of the *Toast*. "I began the *TOAST* in anger, but I finished it in good humour. When I had concluded the second Book, I laid aside the work, and I did not take it up again till some years after, at the pressing

whence we may observe the Poles as aforementioned in Mesopotamia, where God placed Adam : so the spring is two months sooner there than here with us, under the elevation of the Pole at London.' "

This passage is so unconnected with any thing else, except we suppose some abstruse meaning in the Hieroglyphic, that it must be presumed to be self-evident, or else the Author (continues Granger) must have acted like James Moore,\* as is intimated in the following dialogue between that Author and his Reader :

Reader.—What makes you write and trifle so ?

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# SECOND JOURNEY ROUND

7. *Maccor.*—One Mc Carty, an evidence and favorite of Myra's.
- 91.\* *H—, G—, and G—*—*Heag, Gideon, and George*.
- 93.\* *H(er) t—M (awson)*—*L (ale)*—*K (ag)*—*(ston)*.
99. *Boyle.*—Lord Orrey.
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- Traulus.*—Lord Allen.
- \* \* \*—*Jocelyn.*—Bowes.
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147. *E—pal.*—Episcopal. \* \* *Headley.*
- Fucus.*—Judge Ward, of the Common Pleas.

A BIBLIOMANIAC'S LIBRARY.

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Page 109

- 49. *Dill*.—Counsollor Dillon.
- 50. *Mac*.—Mc Carty, a hired Witness.
- 56. (Note.)—Dr. King's own case.
- 57. *Ondill and J. Occo*.—Dillon and Jocelyn.
- 58. *Surveyor*.—Charles Withers, brother-in-law to Dr. King.
- 68. \* \* \* \*.—Duke of Grafton.\*
- *S—l—gan*.—Stilorgan, a seat of Lord Allen.
- 93. *Lord J*.—Joshua, Lord Allen's name.

In the title to a former edition of the Toast, 4to. Lond.  
736, after Peregrine O'Donald, Esq. in the Title-page, was—

*Pus atque Venenem,  
Rabies armavit.*

Dr. Wm. King was also Author of the following Pieces, which, with the Toast, were printed in a quarto volume, under the title of "*Opera Gul. King, L. L. D.*" This volume was never published, and on the death of the Author the whole impression, except 60 copies, were destroyed by his Executors; one of these was sold in Reed's sale, No. 2204, with MS. Key, for 10l. 10s.

- Miltoni Epistola ad Pollionem. (Lord Polwarth.)†
- Sermo Pedestris.
- Scamnum Ecloga.
- Templum Libertatis.
- Tres Oratiunculæ.
- Antonietti Epistola ad Corsos.

\* D. of Berget, says the key in the copy presented by the Author to John Gascoyne, 1747

† See King's Anecdotes of his own Times, 8vo. Lond. 1819, p. 151.

**Eulogium Jacci Etonensis.**

**Oratio in Theatro Bibliotheca Radcliviana.\***

**Oratio in Theatro Sheldoniana.**

**Epistola Objurgatoria.**

**Aviti Epistola ad Perillam.**

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In the MS. Account of Dr. King, attached to the copy of his Work whence the preceding Key has been extracted, it is recounted that he was no friend to the two first Georges, but soon after the accession of George the Third to the Throne, he renounced his former antipathy to the Hanoverian Family, and transferred his allegiance from James to George.

On the Dedication of Radcliffe's Library in 1749 he spoke the Latin Oration, which was received with the highest acclamations by a splendid auditory; and Mr. Warton, in his *Triumphs of Isis*,\* pays him a very great compliment on the composition.

Mr. Chalmers, in the Biographical Dictionary, after relating various particulars of our Author, upon the authority of Nichols's Life of Bowyer and Swift's Works, mentions, that he was the Editor of the *Five First Volumes* of *Dr. South's Sermons*—my manuscript account says he was Editor of the *Five LAST Volumes*.

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\* See King's Anecdotes of his own Times, 8vo. Lond. 1819; p. 935.

As I have Dr. King's Work now before me, I should be thought negligent were I not to extract a specimen; which, as devoid of any personality, shall be from the *Night Ramble of the Sun, and his Visit to Dublin.* Book i.

"Sol was now in the Ocean; his Horses were drest;  
And the Household of Thetis was order'd to rest.  
When his Godship, or curious to Visit old Night,  
To see how we supply the defect of his Light;  
Or perhaps to invent a new subject of mirth,  
Took a fancy to stroll for one Evening on Earth.  
But he doft all his rays, and his bow he laid down:  
For a God by his ensigns of honour is known;  
As an Idiot's distinguish'd by putting a bib on,  
And a great Chevalier by a cross and a ribbon.  
The the Magi assures us, the Sun is not proud,  
Yet his habit was made of the brightest blue Cloud  
Well embroidered and spangled: He seem'd a mere Beau;  
For he knew that fine clothes are a passport below.  
Nor his tresses neglected now flow in the Wind,  
But were furl'd, and with art in a silk bag confined,  
Who of all the smart Toupees so graceful appears?  
Who can please the Nymph's more by producing his ears?  
From the head of the *Xiphias*\* he cut off a sword,  
Fit to grace a new Mayor, tho' he's titled My Lord;  
For the handle was pearl, and the scabbard shagreen;  
And his sword-knot unsully'd had garter'd a Queen.  
From a tortoiseshell trident he shap'd a neat cane,

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\* *Xiphias*, a fish larger than a *Dolphin*, by the Italians called *Rasce Spada*, by the French, *L'Empereur*, by the Germans, *Schwerdt Fisch*, and by us the *Sword Fish*. See a description of it in *Pliny*, *Oppian*, and in the Natural History of Johan Johnstone. *Xiphie* are likewise a sort of Stars or Comets which appear in the form of a sword, in *Mucronem fastigiata*, *Plin. Nat. Hist.*

instances of Dr. Swift. In the last letter which I received from him, he writes thus: *'In malice I hope your law-suit will force you to come over (to Dublin) the next term, which I think is a long one, and I will allow you time to finish it; in the mean time I wish I could hear of the progress and finishing of another affair (The Toast) relating to the same law-suit, but tried in the Courts above, upon a hill with two heads, where the Defendants will as infallibly and more effectually be cast,' &c.* And speaking of this Work to a lady, his near relation, who is now living, after he had perused the greater part of it in the MS. he told her, *if he had read the Toast when he was only twenty years of age, he never would have wrote a satire.* It is no wonder that such a singular approbation should raise the vanity of a young writer, or that I imagined I wanted no other vindication of this performance than Dr. Swift's opinion. He was chiefly pleased with the Notes, and expressed his surprise that I had attained such a facility in writing the burlesque Latin. The motives which induced me to form the Notes in that manner, was the judgment I made on those of Mr. Pope's *Dunciad*. That Poem, it must be allowed, is an excellent Satire; but there is little wit or humour in the Notes, although there is a great affectation of both. After Dr. Swift's testimonial, I ought perhaps to esteem the TOAST above all my other Works; however, I must confess there are some parts of it which my riper judgment condemns, and which I wish were expunged; particularly the description of Mira's person in the third Book is fulsome, and unsuitable to the polite manners of the present age. But if this work was more exceptionable than my enemies pretend it to be, I may urge for my excuse, that although it has been printed more than thirty years, yet

It has never been published: I have indeed presented a few copies to some friends, on giving me their honour that they would not suffer the books to go out of their hands without my consent. One of these persons, however, forfeited his honour in the basest manner, by putting his copy into the hands of Blacow, and the rest of the Oxford informers; but as they had no key to the work, and did not understand or know how to apply the characters, they were content to call it an execrable book, and throw dirt at the Author: and this, in their judgment, is the most effectual way of answering any performance of wit and humour."\*

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*Key to Smollett's History and Adventures of an Atom.* 2 vols.  
12mo. Lond. 1749.

The *Adventures of an Atom* exhibit under fictitious characters the conduct and dissensions of the several political parties in Great Britain, from the commencement of the French war in 1754, to the dissolution of Lord Chatham's Administration in 1768. It is rather a Novel in form than in substance. The circumstances are true in the main, though occasionally exaggerated by the flights of fancy, or obscured by the clouds of prejudice. "Smollett seems," says one of his Biographers, "in this Work to have relaxed in his attachment to Lord Bute, as much as he did in the *Continuation of his History* to Lord Chatham; indeed he had been equally disappointed in his ex-

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\* See "Political and Literary Anecdotes of his Own Times." By Dr. W. King. Post 8vo. Lond. 1819. p. 97, &c.

*The Toast, An Heroic Poem. In four Books. Written originally in Latin, by Frederick Schaeffer; now done into English, and illustrated with Notes and Observations, by Peregrine O'Donald, Esq. Dublin—printed: London—reprinted. 4to. With Frontispiece. 1747.*

This Poem, by Dr. Wm. King, Principal of St<sup>e</sup> Mary's, Oxford, of which much has been said, but the contents of which have been a sealed book except to the select few, is a violent satire, and, if not true, a virulent libel against his adversaries, in a law suit about an estate in Galway, to which the Dr. laid claim, as having lent his uncle, Sir Thos. Smith, large sums on mortgage, previous to his death; but which claim was contested, and subsequently compromised.

In the former Journey Round a Bibliomaniac's Library, I mentioned a MS. Key, as being contained in the copy of Dr. King's Works, sold in Isaac Reed's sale for 10*l.* 10*s.* I have now in my possession a copy of the *Toast*, from which the above-recited title is correctly extracted, and containing in manuscript the following *Explanation of the persons alluded to in the Toast*:

- Page.
1. *Myra*.—Lady Frances Bradenel, (celebrated by *Lepidonic*,) sister to the Earl of Cardigan, married first Genl. Newburgh, afterwards to Lord Bellevue, and lastly to Sir Thos. Smith, Dr. King's uncle, but this match was not owned.
2. *Walpole*.
3. *Belton or Vol.*—Capt. John Pratt, Deputy Vice-Treasurer.

\* See Noble's continuation of Granger for some account of this Lady, vol. i. p. 355 and 356.



Page.

Surveyor of Ireland, who while in that office is supposed to have cheated Government of 30,000*l*. He became bankrupt, and it is believed died in the Marshalsea. He was father of Lady Saville, mother of Sir George.

7. *Mars Chevalier*.—Sir Thos. Smith, the Author's uncle, appointed in 1704 Ranger of the Phoenix Park, in which he had a Lodge.

8. *Mrs. D.*—Mrs. Denton, another man's wife; which intrigue cost about 5000*l*.

15. *Lord John*.—Lord Granville.

16. *Hortensius*.—Dr. Hort, Archbishop of Tuam.

17. *Milo*, (a huge *B(attle A)*x Chief)—Butler, a Lieutenant of the Yeomen of the Guards.

18. *Clara*.—Lady Lowth.

20. *Trulla*.—A woman that Butler kept.

27. *Lord Viscount A.*—Lord Viscount Allen.

37. *Otter*.—Dr. Trotter, a Master in Chancery, or, as another copy of the *Key* has it, Judge of the Prerogative Court.

40. *Jacco*.—Robert Jocelyn, Esq. Attorney General at that time, and afterwards Lord Chancellor of Ireland.

42. *The Prime*.—Singleton, then Premier Serjeant, afterwards Lord Chief Justice of the Common Pleas.

49. *Little All*.—Lady Allen, wife to Lord Viscount Allen, and mother of Lady Carysfort and Lady Newburgh of Castlemaine. She was the daughter of a Dutch Jew.

84. *Piercy*.—Sir Edward Pierce, Surveyor-General of Ireland.

86. *Lord Pam*.—Dr. Hort, Archbishop of Tuam, called Pam by Dean Swift.

89. *P—ce*.—Pierce.

Philosophize	Alluding to	The Shore, &c.	St. Gilles
like H—, or	Hume and	Taycho	Pitt, Ld. Gb—m
dogmatize like	Smollett	Trading-Town	Rocheport
S—.		Town	Louisbourg
Quarbuka	Dake	Tzin Khalt	Senegal
Q. Syko	Queen Anne	Ter Austr	Africa
Quamba Cun		Thum-Khum	
Al dard, or		Qua	T. Cummings
Fatzman	D. of Cumberland	Thin Quo	
Quib Quab	Quebec	Thon Syn	Townshend
Qua Chu	Guadaloupe	Tan Yah	Havannah
Quintus Curtius	Voltaire	Twitzer	
Rha-rin-tumm	Barr—n	The Financier?	
Rhum-kikh	Beckford	Toks	
Stiphirumpoo	Ld. Hardwicke	Zantific's	Understrapper?
Soo-san-sino	E. of Gr—lle	Tensio-dai-sin	
Scrednées	Swedes	Tartary	Russia
Sel-uon	Knowles	Tartars of Yesso	Hanoverians
Strong Post	Ticonderoga	Village	Cherburg
Sagacity of		Ximo	Scotland
an Engineer?		Ximian	Scotchman
Sh-telk	Tory	Xicoco	Ireland
Sh-kmo	Whig	Yaffrai	Amherst
Sey-seo-Gun	Admiral	Yesso	Hanover
Sa-Boi	Savoy	Ya-loff	Gen. Wolfe
Shi-Wang-ti		Yam a Kheit	Marshal Keith
Sarouf		Yak Strot	Earl of Bute
Shingers		Zantific	Sandwich

*Collins (Arthur) Historical Collections of the Noble Families of Great Britain, Cavendish, Harley, &c. &c. Folio. 1752.*

Clarke, 1820, 8v. By G. Nassau, Esq. 1824, large paper, 107. 10s.

The following Portraits, &c. should be contained in the above work, which was compiled by Collins, at the request of Lady Oxford, mother to the Duchess Dowager of Portland.

1. Lady Eliz. Cavendish . . . . .	page 14
2. Wm. Cavendish, Duke of Newcastle . . . . .	25
3. Tomb of the Duke and Duchess of Newcastle . . . . .	44
4. Denzil Baron Hollis, of Ifield . . . . .	100
5. Tomb of John Hollis, Duke of Newcastle . . . . .	185
6. Thos. Harley, of Bramton Bryan . . . . .	197
7. Sir Robert Harley, of ditto . . . . .	199
8. Sir E. Harley, Knt. . . . .	209
9. Hon. E. Harley . . . . .	206
10. R. Harley, Esq. of Oxford, &c. . . . .	207
11. Edward, Earl of Oxford . . . . .	212
12. Horace, Lord Vere, of Tilbury . . . . .	330

*Towneley's French Translation of Butler's Hudibras.*

I wish before concluding the present Journey to correct an error in my former one, respecting this translation of Hudibras. I there attributed it to *Col. Francis Towneley*, being misled by Tytler in his Essay on Translation, and my error further confirmed by Nichols in his Biographical Anecdotes of Hogarth, and by Ray in his History of the Rebellion, 1745, but I now find that it was *John* and not Francis Towneley, who was author of this translation, and that he was Uncle to Charles Towneley, Esq. celebrated for his noble and elegant collection of Marbles.

FINIS.

*Third Journey round a Bibliomaniac's Library.*

W. DAVIS is preparing, and, if encouragement be given, will soon publish, A Third Journey, comprising an enlarged and corrected edition (being the third) of his Olio of Bibliographical and Literary Anecdotes and Memoranda, uniformly printed with his first and second "Journies round the Library of a Bibliomaniac."

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[G. Taylor, Printer, Lamb's Conduit Passage, near Lion Square.





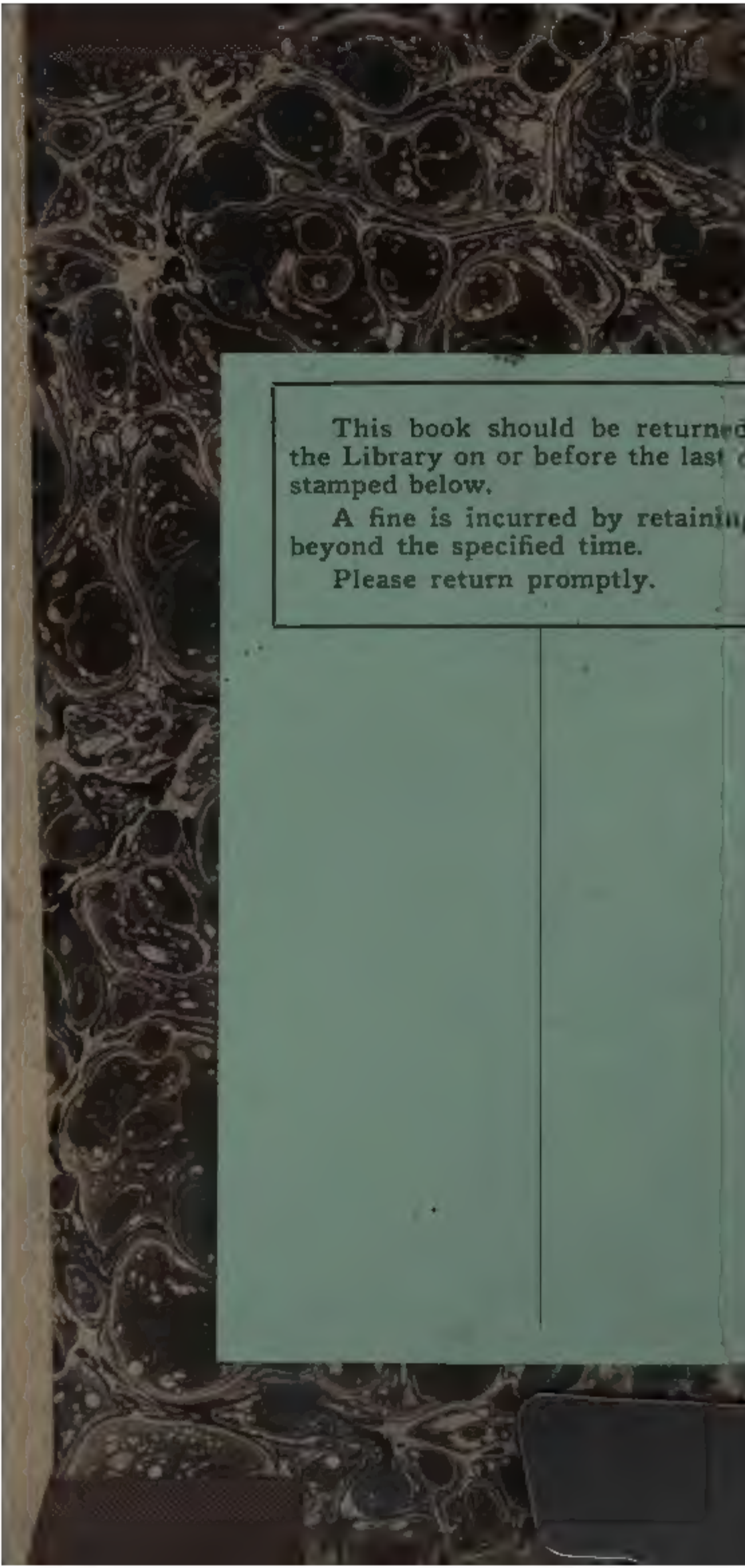
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7/6





The image shows the front cover of a book. The cover is decorated with a dark, intricate marbled pattern, possibly a 'stone' or 'shell' pattern, featuring swirling, organic shapes in shades of brown, black, and cream. A rectangular, light green paper label is affixed to the right side of the cover. The label contains three lines of text in a black, serif font. The first line reads 'This book should be returned', the second line reads 'the Library on or before the last', and the third line reads 'stamped below.' Below this, there is another line of text: 'A fine is incurred by retaining', followed by 'beyond the specified time.' The final line on the label reads 'Please return promptly.' The label is divided into two vertical sections by a thin line, with the text spanning across both. The left side of the label is wider than the right side.

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